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The Adobe Photoshop Manual

SECOND EDITION

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Auto-Select:
Group
Show Transform Controls
Color
Swatches
Properties
Channels
RGB
Red
Green
Blue
Layers
Paths
Kind
Normal
Opacity: 100%
Fill: 100%
latest copy 2
Levels 1
Layer 24
Layer 19
Layer 25
Layer 29
screen
Adjustments
Add an adjustment
Ps

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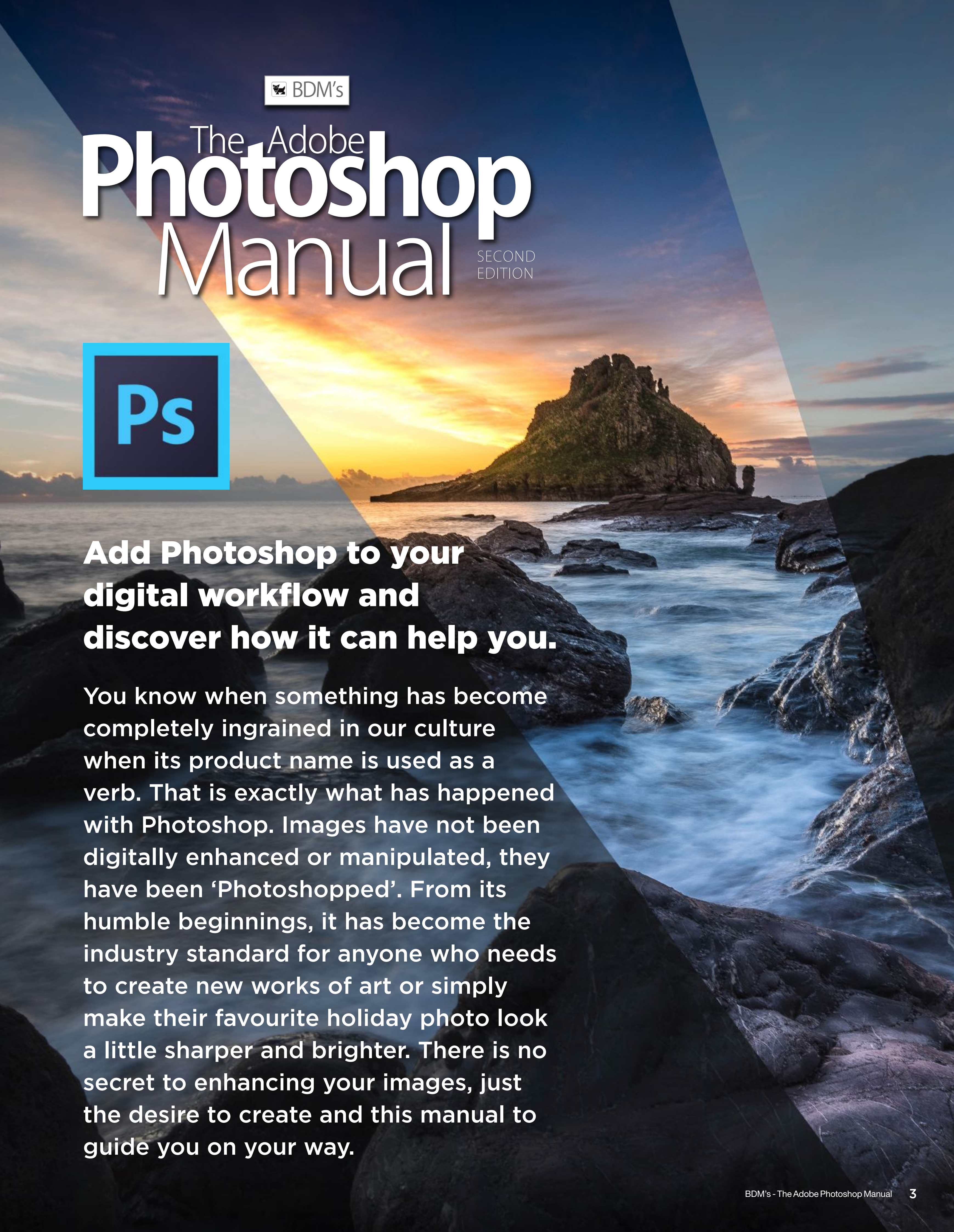

BDM's

The Adobe Photoshop Manual

SECOND EDITION

Add Photoshop to your digital workflow and discover how it can help you.

You know when something has become completely ingrained in our culture when its product name is used as a verb. That is exactly what has happened with Photoshop. Images have not been digitally enhanced or manipulated, they have been ‘Photoshopped’. From its humble beginnings, it has become the industry standard for anyone who needs to create new works of art or simply make their favourite holiday photo look a little sharper and brighter. There is no secret to enhancing your images, just the desire to create and this manual to guide you on your way.

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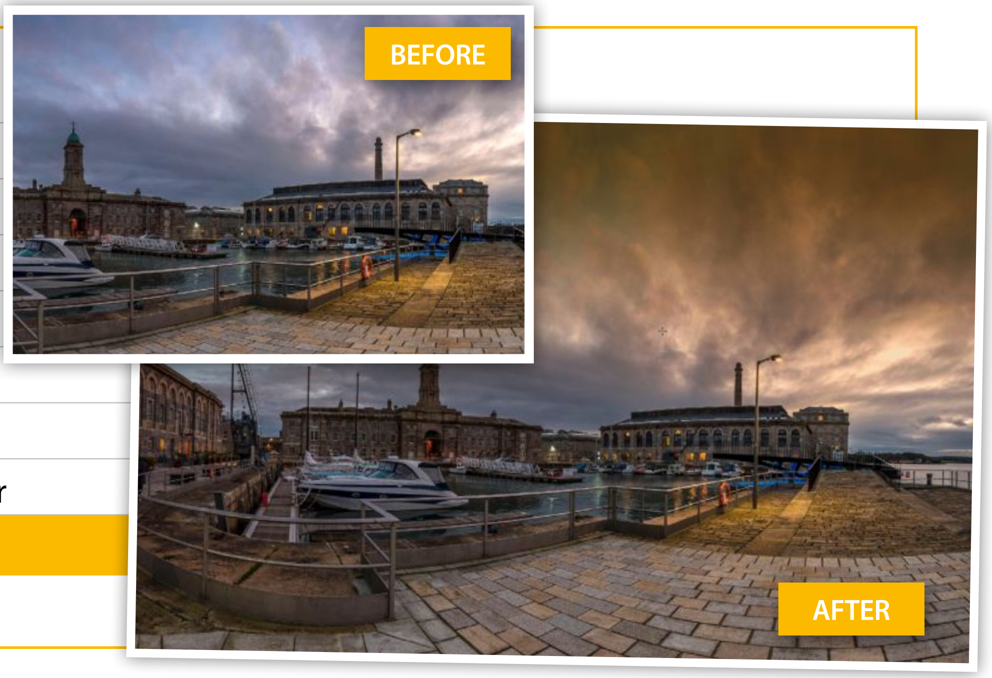

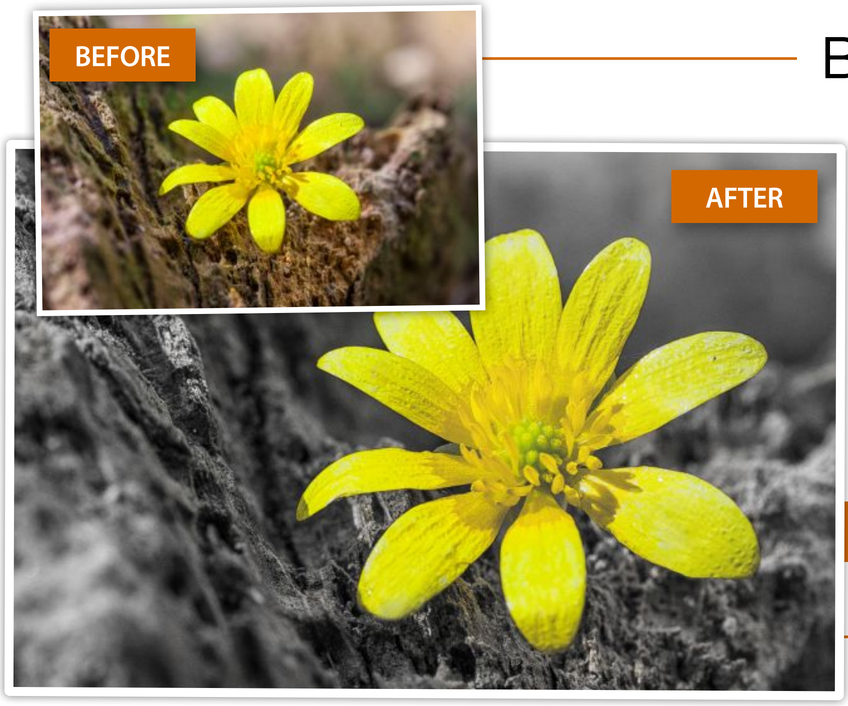

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AFTER
BEFORE

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SECOND EDITION

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Getting Started

The beauty of this program is that it has the power to let you create the most complex pieces of digital art, or it can simply let you adjust the brightness of a favourite photo. You can use as few or as many of its vast range of tools as you want. We'll begin by looking at the main tools that Photoshop offers for editing and manipulating images.

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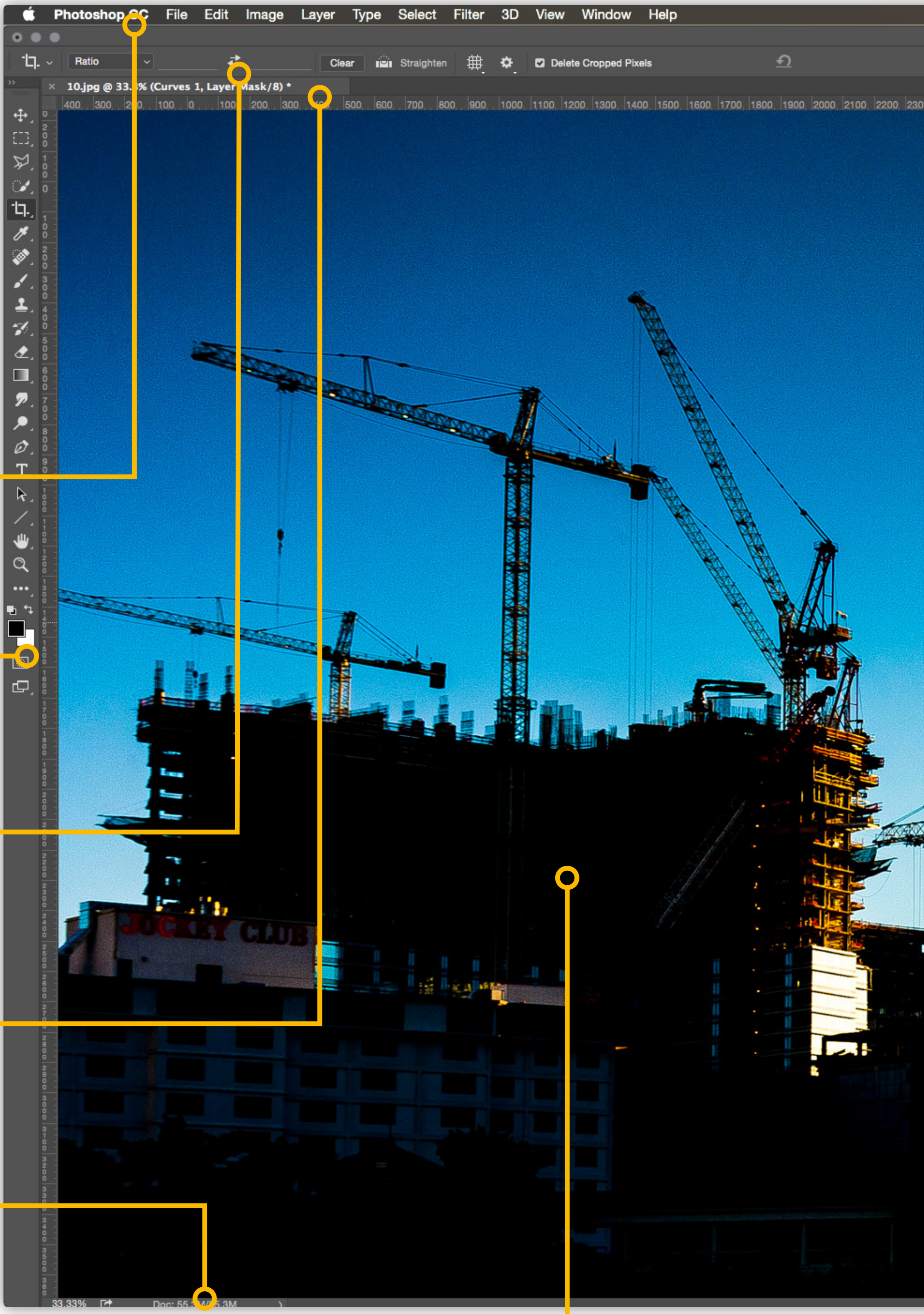
Main Interface

This is Photoshop's graphic user front end

Photoshop has a great interface, with a dark slate grey work area, slightly lighter menu and palette bars and sharp white text. It looks great and really makes photos stand out from the background. Let's see what it has to offer.


Photoshop CC
File
Edit
Image
Layer
Type
Select
Filter
3D
View
Window
Help
Ratio
Clear
Straighten
Delete Cropped Pixels
10.jpg @ 33.3% (Curves 1, Layer Mask/8) *
33.33%
Doc: 55.2M/55.3M

Menu Bar
You'll find all the options menus here. Read on for more details.

Tool Palette
Here you'll find your main editing tools. The following pages look at the individual tools and what you can do with them.

Tool Option Bar
For each tool on the palette there are options, such as brush size or softness. You'll find them in this area.

Document Window
Each window you open will have its own tab to identify it. It includes the document name, current scaling and colour space being used.

Document Details
Here you'll find the compressed and real size of your document.

USEFUL TIP

You can set up your own workspaces to reflect the way you work, and save them so that you can quickly switch from one to another.

Active Image
The new interface provides a larger area to work on your images, with a darker background colour.

Rulers

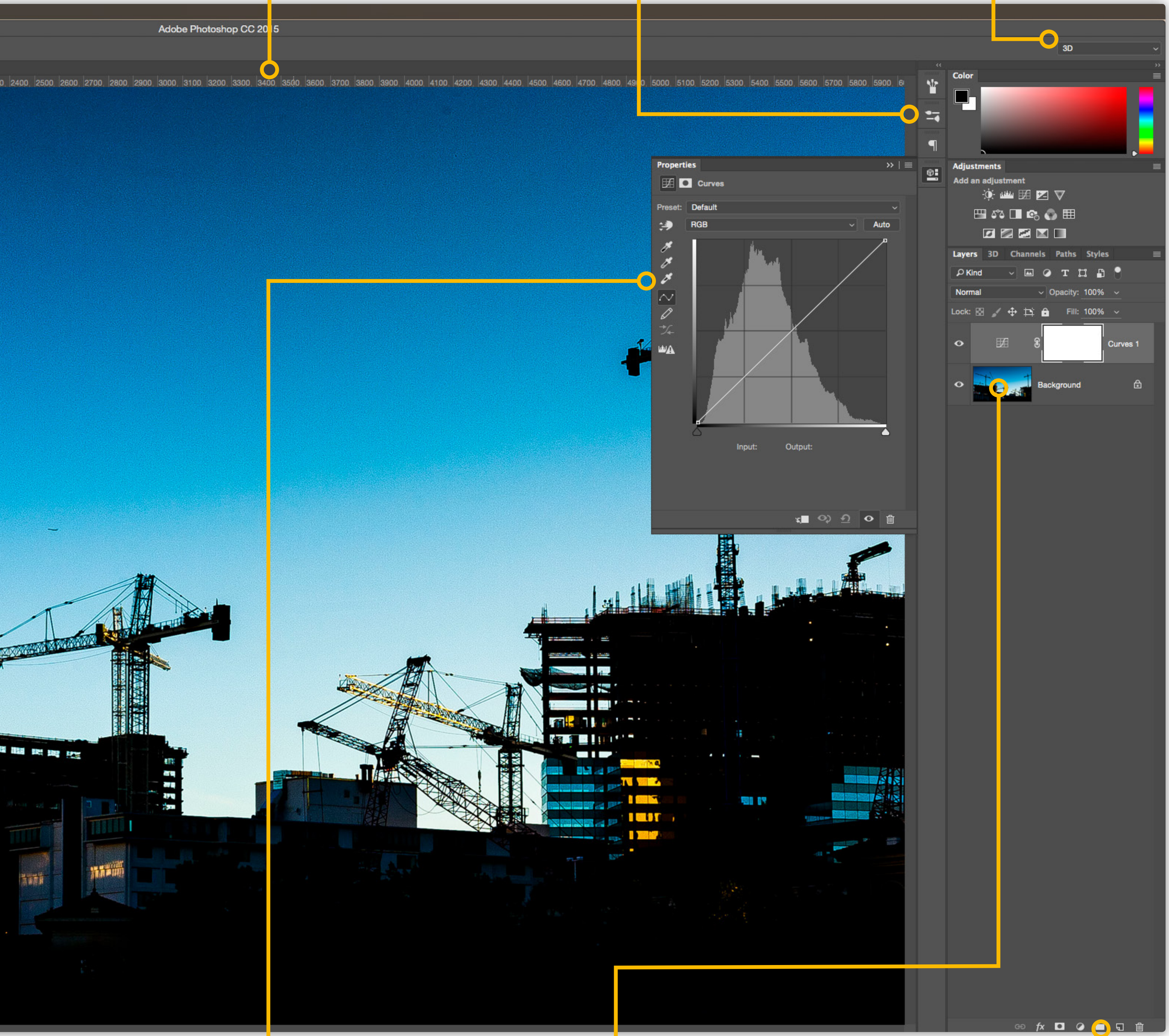
Use these to accurately measure positions on your image, and drag guidelines from here to help line up text and layers.

Palettes

There are a number of interchangeable palettes available, which you can choose from the Window menu.

Workspace Option

Choose between pre-set workspace arrangements, including 3D workspaces and other user options.


Adobe Photoshop CC 2015
2400 2500 2600 2700 2800 2900 3000 3100 3200 3300 3400 3500 3600 3700 3800 3900 4000 4100 4200 4300 4400 4500 4600 4700 4800 4900 5000 5100 5200 5300 5400 5500 5600 5700 5800 5900
3D
Color
Properties
Curves
Preset: Default
RGB
Auto
Input:
Output:
Adjustments
Add an adjustment
Layers
3D
Channels
Paths
Styles
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
Curves 1
Background

Fly-out Palettes

You can set up your own custom list of frequently used palettes, and access them by clicking on these buttons.

Layer Palette

Here you'll find the layers of the image you're currently working on. Layers at the top of the stack will appear above those below.

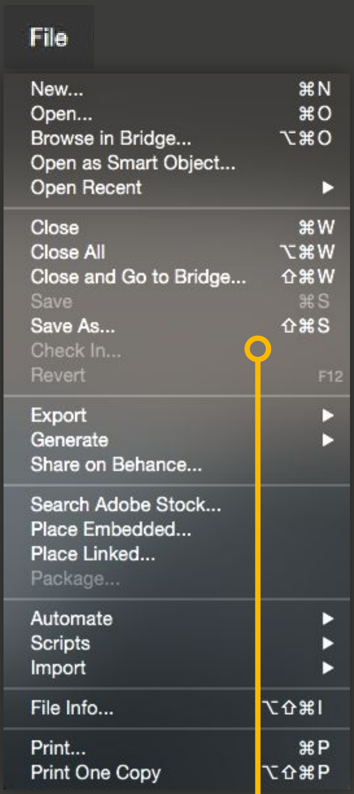
Layer Options

Here you can add effects, layer styles, adjustments and other options to your currently active layers.

Menus

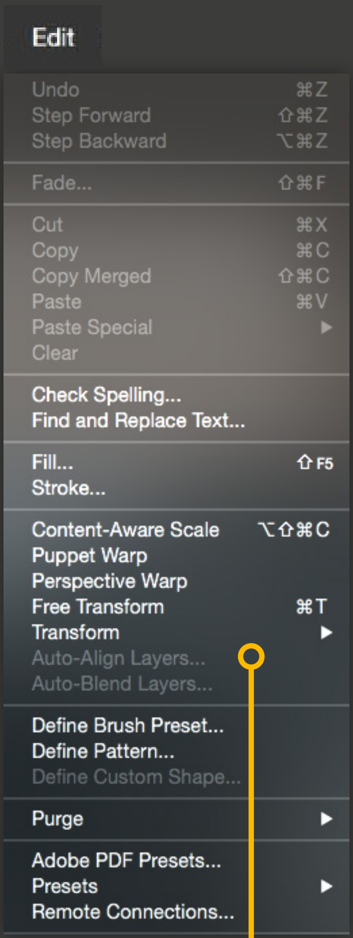
One look at the menus and you begin to understand Photoshop's complexity and versatility

The main interface of Photoshop has no fewer than eleven menus, each with a dozen or more options, and with many additional nested sub-menus. It's vital to become familiar with the contents of the most important ones, because once you know where to look for everything you'll be able to work more quickly, efficiently and confidently.


File
New... ⌘N
Open... ⌘O
Browse in Bridge... ⌥⌘O
Open as Smart Object...
Open Recent ▶
Close ⌘W
Close All ⌥⌘W
Close and Go to Bridge... ⇧⌘W
Save ⌘S
Save As... ⇧⌘S
Check In...
Revert F12
Export ▶
Generate ▶
Share on Behance...
Search Adobe Stock...
Place Embedded...
Place Linked...
Package...
Automate ▶
Scripts ▶
Import ▶
File Info... ⌥⇧⌘I
Print... ⌘P
Print One Copy ⌥⇧⌘P

File

The most important options here are New… to create a new document, Open… to open an existing document, Save to save your current project in its default file format and location, and Save As… which gives you the option to save in a different format or location, and to change the file name. Also in the File menu are the important Automate and Scripts sub-menus, which provide advanced batch processing and automated editing options.


Edit
Undo ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Special ▶
Clear
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Content-Aware Scale ⌥⇧⌘C
Puppet Warp
Perspective Warp
Free Transform ⌘T
Transform ▶
Auto-Align Layers...
Auto-Blend Layers...
Define Brush Preset...
Define Pattern...
Define Custom Shape...
Purge ▶
Adobe PDF Presets...
Presets ▶
Remote Connections...

Edit

The Edit menu has many features you'll find familiar if you use a word processor, including Copy, Paste and Cut functions and even a spelling checker, although you'll probably find it quicker to use the keyboard shortcuts for these. You'll also find the useful features Fill, Stroke, Content-Aware Scale, Puppet Warp and Free Transform, as well as the colour profiles and Preferences sub-menu.

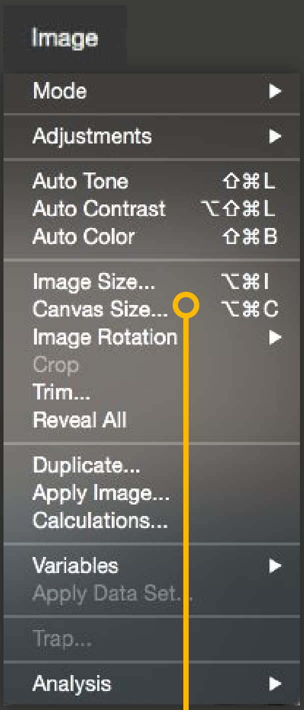
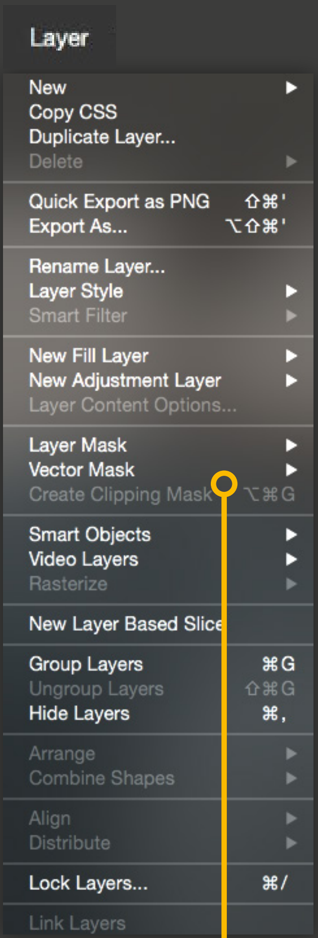


Image
Mode ▶
Adjustments ▶
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation ▶
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables ▶
Apply Data Set...
Trap...
Analysis ▶

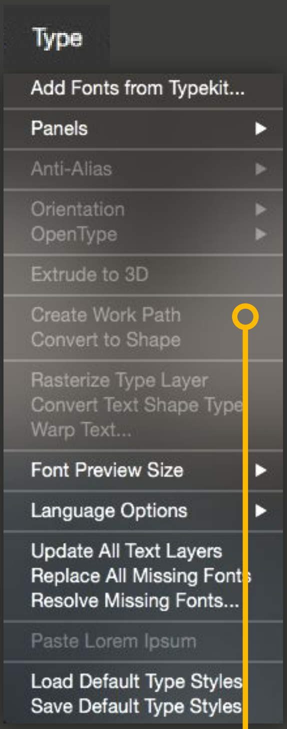
Image

The Image menu is where you come to make changes to the whole image, including Mode (colour type), Image Size, Canvas Size and Image Rotation, but the most important thing you'll find here is the Adjustments sub-menu, which Adobe could probably have made into a separate main menu in its own right. Under Adjustments you'll find all your main image controls, such as Brightness/Contrast, Levels, Curves, Hue/Saturation and many more. You'll find many of these duplicated on the Adjustment Layer palette.


Layer
New ▶
Copy CSS
Duplicate Layer...
Delete ▶
Quick Export as PNG ⇧⌘'
Export As... ⌥⇧⌘'
Rename Layer...
Layer Style ▶
Smart Filter ▶
New Fill Layer ▶
New Adjustment Layer ▶
Layer Content Options...
Layer Mask ▶
Vector Mask ▶
Create Clipping Mask ⌥⌘G
Smart Objects ▶
Video Layers ▶
Rasterize ▶
New Layer Based Slice
Group Layers ⌘G
Ungroup Layers ⇧⌘G
Hide Layers ⌘,
Arrange ▶
Combine Shapes ▶
Align ▶
Distribute ▶
Lock Layers... ⌘/
Link Layers

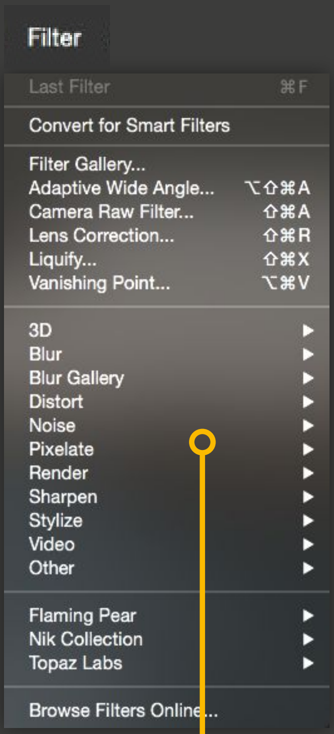
Layer

Layers are a vital feature of Photoshop. Over the long history and development of the program Layers have evolved into complex multi-functional things, hence the large number of sub-menus in this section. The most important options here though are New, which lets you create and name a new layer, and New Adjustment Layer, which adds a non-destructive editing layer to your image. The Merge and Flatten options can also be found here.


Type
Add Fonts from Typekit...
Panels
Anti-Alias
Orientation
OpenType
Extrude to 3D
Create Work Path
Convert to Shape
Rasterize Type Layer
Convert Text Shape Type
Warp Text...
Font Preview Size
Language Options
Update All Text Layers
Replace All Missing Fonts
Resolve Missing Fonts...
Paste Lorem Ipsum
Load Default Type Styles
Save Default Type Styles

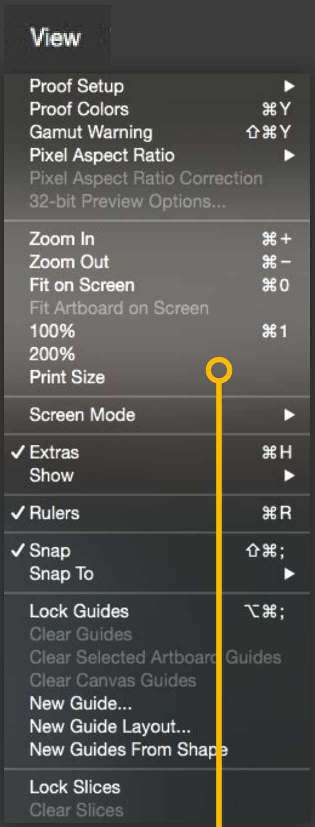
Type

The latest version of Photoshop includes many new text presentation options. Most of these can be found in the fly-out Character and Paragraph panels on the right of the screen, but many others can be found here, including 3D text, warping, typing on work paths and special foreign language options.


Filter
Last Filter ⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Blur
Blur Gallery
Distort
Noise
Pixelate
Render
Sharpen
Stylize
Video
Other
Flaming Pear
Nik Collection
Topaz Labs
Browse Filters Online...

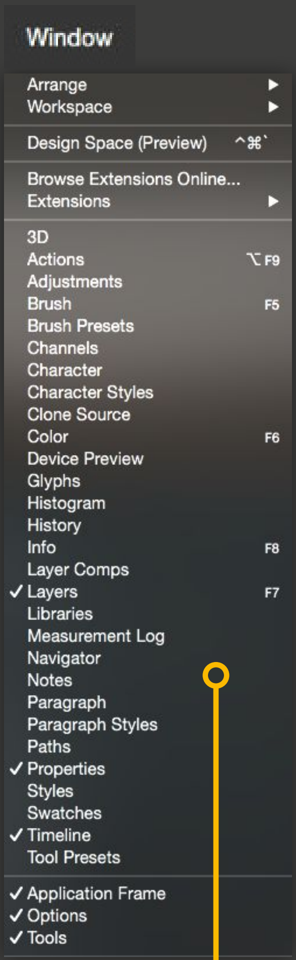
Filter

Photoshop CS6 and Creative Cloud saw a major overhaul of the Filters menu, with many new options, including the amazing Adaptive Wide Angle feature. There's the ever-popular Liquify filter, automatic lens distortion correction, as well as a huge range of other filters and effects. Don't go too wild though, most of them are best used sparingly!


View
Proof Setup
Proof Colors ⌘Y
Gamut Warning ⇧⌘Y
Pixel Aspect Ratio
Pixel Aspect Ratio Correction
32-bit Preview Options...
Zoom In ⌘+
Zoom Out ⌘−
Fit on Screen ⌘0
Fit Artboard on Screen
100% ⌘1
200%
Print Size
Screen Mode
✓ Extras ⌘H
Show
✓ Rulers ⌘R
✓ Snap ⇧⌘;
Snap To
Lock Guides ⌥⌘;
Clear Guides
Clear Selected Artboard Guides
Clear Canvas Guides
New Guide...
New Guide Layout...
New Guides From Shape
Lock Slices
Clear Slices

View

The View menu is home to the basic viewing controls such as zoom level, but again you'll want to control those using shortcuts to save time. You'll also find the very useful controls for the Snap functions, including guide lines, essential when you're laying out a design or composing text on an image.


Window
Arrange
Workspace
Design Space (Preview) ^⌘`
Browse Extensions Online...
Extensions
3D
Actions ⌥F9
Adjustments
Brush F5
Brush Presets
Channels
Character
Character Styles
Clone Source
Color F6
Device Preview
Glyphs
Histogram
History
Info F8
Layer Comps
✓ Layers F7
Libraries
Measurement Log
Navigator
Notes
Paragraph
Paragraph Styles
Paths
✓ Properties
Styles
Swatches
✓ Timeline
Tool Presets
✓ Application Frame
✓ Options
✓ Tools

Window

This isn't a menu you'll be using constantly, but it does hold some very useful features, such as the Arrange and Workspace sub-menus, which allow you to control the layout of tabs, windows and the various tool palettes and panels.

The Toolbar

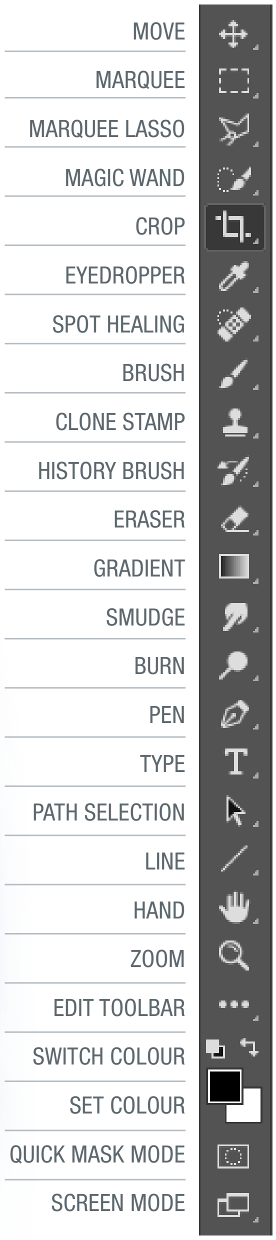
Let's take a look at Photoshop's main editing tools

The main elements of the Photoshop Toolbar haven't changed all that much since the introduction of Layers and the Move tool with version 3.0, back in 1994. The shape has changed a bit, elongating into a single column to take advantage of today's larger monitors, and a few more tools have been added over the years, but anyone who's familiar with any previous version of Photoshop will soon feel right at home with the latest version.

In common with previous versions, most of the tools have alternate options, denoted by a small arrow in the bottom right corner of the tool icon. Click and hold on any tool bearing this mark to see a pop-up menu showing the other options that are available. Most of the tools can also be selected by using a hotkey shortcut. These shortcuts can be customised via a link in the Edit menu, but of the default keys, among the most useful are "C" for the Crop tool, "M" for Marquee selection tool, and "E" for the Eraser. Here's a quick run-down of what you have available on the Toolbar.

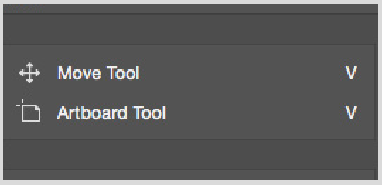
USEFUL TIP

Most of the tools in the toolbar have alternative options, denoted by the small arrow below and right of the icon. Click and hold on the icon to see the pop-up alternative menu. This diagram shows the alternative menus for each tool. You can move the Toolbar around by dragging the border at the top, or switch back to the old two-column look by clicking the double arrow.


MOVE
MARQUEE
MARQUEE LASSO
MAGIC WAND
CROP
EYEDROPPER
SPOT HEALING
BRUSH
CLONE STAMP
HISTORY BRUSH
ERASER
GRADIENT
SMUDGE
BURN
PEN
TYPE
PATH SELECTION
LINE
HAND
ZOOM
EDIT TOOLBAR
SWITCH COLOUR
SET COLOUR
QUICK MASK MODE
SCREEN MODE

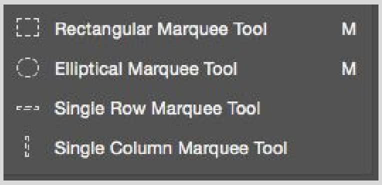
Move

Used to move pixel information on the active layer or selection. You can also create multiple layouts using the Artboard feature.


Move Tool V
Artboard Tool V

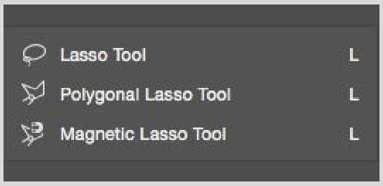
Marquee

The Marquee is used to select an area of the active layer. Alternative options include an elliptical shape and single row or column selections.


Rectangular Marquee Tool M
Elliptical Marquee Tool M
Single Row Marquee Tool
Single Column Marquee Tool

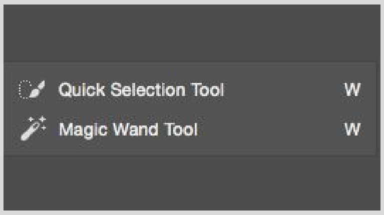
Lasso

The Lasso is also used to make area selections from the active layer, but this time the shape can be irregular, marked out by clicking or drawing a line around the area to be selected.


Lasso Tool L
Polygonal Lasso Tool L
Magnetic Lasso Tool L

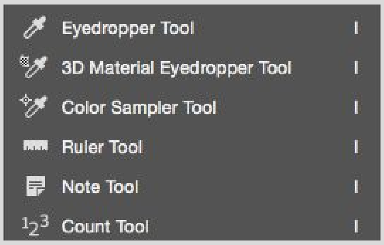
Magic Wand

Yet another area selection tool, this one can select an area based on its colour. The alternative option is Quick Selection, which as the name suggests can be used to paint an area into the selection created.


Quick Selection Tool W
Magic Wand Tool W

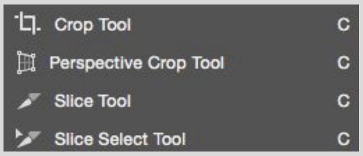
Eyedropper

The Eyedropper and its extensive list of alternatives provide you with tools that can tell you more about the image you're working on, such as colour values, sizes and even a tool for counting objects in an image.


Eyedropper Tool I
3D Material Eyedropper Tool I
Color Sampler Tool I
Ruler Tool I
Note Tool I
Count Tool I

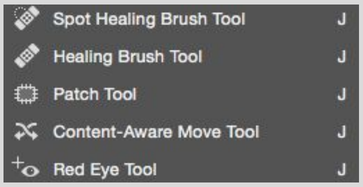
Crop

The Crop tool has seen a major overhaul in Photoshop CS6, but it still does the same job. Use it to select one area of an image and discard the rest.


Crop Tool C
Perspective Crop Tool C
Slice Tool C
Slice Select Tool C

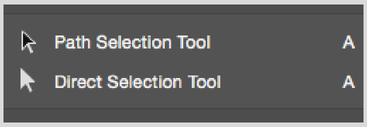
Spot Healing

Another tool that has seen some changes in the latest version, the Spot Healing tool is for removing small blemishes such as stray hairs or dust spots from your images.


Spot Healing Brush Tool J
Healing Brush Tool J
Patch Tool J
Content-Aware Move Tool J
Red Eye Tool J

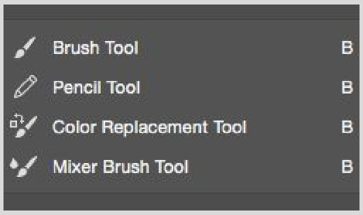
Path Selection

Paths are used for many purposes in Photoshop. Use this tool and its alternative to select a path to use.


Path Selection Tool A
Direct Selection Tool A

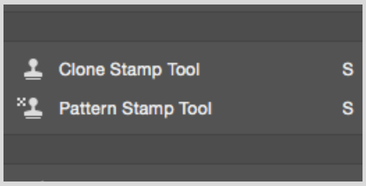
Brush

The Brush tool is one of the most basic and most useful for all types of image editing, painting and drawing. Alternatives include the equally useful Pencil tool, as well as colour replacement and colour mixing.


Brush Tool B
Pencil Tool B
Color Replacement Tool B
Mixer Brush Tool B

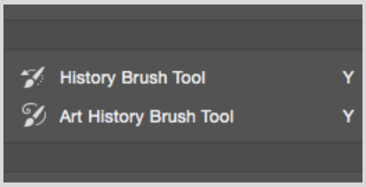
Clone Stamp

Arguably the most powerful of Photoshop's many tools, the Clone Stamp is used to copy one area of an image onto another. Remove any unwanted element in your image.


Clone Stamp Tool S
Pattern Stamp Tool S

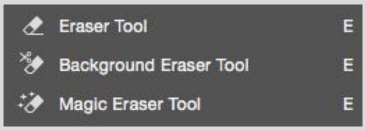
History Brush

Used in conjunction with the History palette the History Brush can be used to selectively restore certain areas of an image to a previous state. It's useful if you're making a changes to an image.


History Brush Tool Y
Art History Brush Tool Y

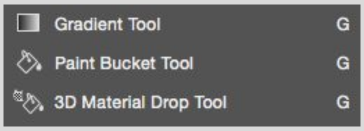
Eraser

As the name implies, the Eraser tool is a special brush that can delete an area of an image, layer or selection.


Eraser Tool E
Background Eraser Tool E
Magic Eraser Tool E

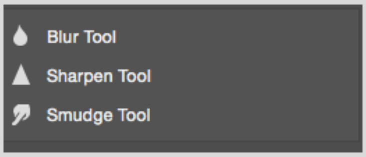
Gradient

The Gradient tool can apply a fill-in to an area that fades gradually from one colour to another.


Gradient Tool G
Paint Bucket Tool G
3D Material Drop Tool G

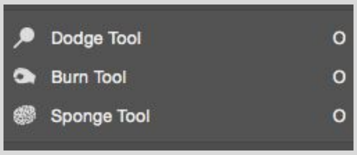
Smudge

The Smudge tool, along with its alternatives the Blur and Sharpen tools, can be used to blend and alter colours and details in smaller areas of the image.


Blur Tool
Sharpen Tool
Smudge Tool

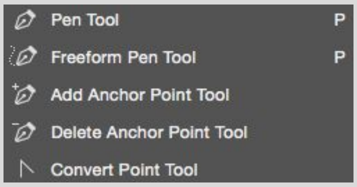
Burn

Burn, and its alternatives Dodge and Sponge, are based on photographic darkroom techniques, and are used to selectively lighten, darken images.


Dodge Tool O
Burn Tool O
Sponge Tool O

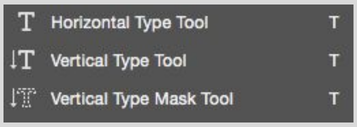
Pen

The Pen tool is used to draw smooth curves for lines or selections, using something called Bezier curves. They can produce great results.


Pen Tool P
Freeform Pen Tool P
Add Anchor Point Tool
Delete Anchor Point Tool
Convert Point Tool

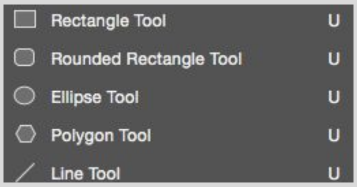
Type

The Type tool is another area that received a major overhaul in version CS6. It is now part of a powerful text system.


Horizontal Type Tool T
Vertical Type Tool T
Vertical Type Mask Tool T

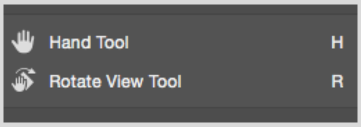
Line

The Line tool and its alternatives are used to create shapes and paths on your images. It is very useful for graphics work and adding arrows and custom shapes.


Rectangle Tool U
Rounded Rectangle Tool U
Ellipse Tool U
Polygon Tool U
Line Tool U

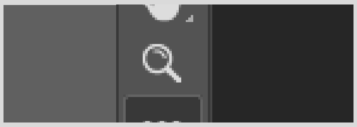
Hand

The hand tool is used to navigate around a large image. It is most often used via its default keyboard shortcut, the space bar.


Hand Tool H
Rotate View Tool R

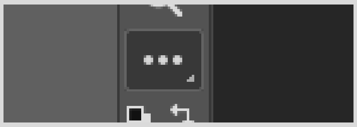
Zoom

This tool simply zooms in to an area of the image. Again it is most often used via a shortcut, in this case CTRL + or CTRL -.



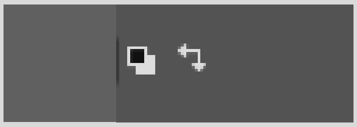
Edit Toolbar

The Edit Toolbar enables you to customise your toolbar to add or remove tools to your specific requirement.



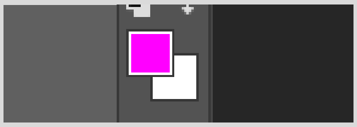
Switch Colour

Clicking on this swaps the current background colour for the current foreground colour.



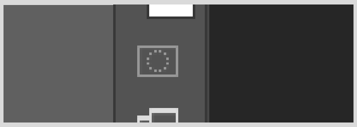
Set Colour

Clicking here brings up the colour chooser palette, which lets you choose the foreground or background colours.



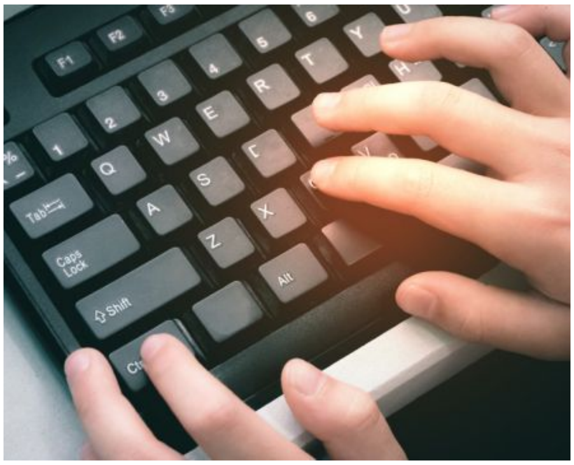
Quick Mask mode

The Quick Mask mode is a great way of making complex selections using the drawing and painting tools.



Keyboard Shortcuts

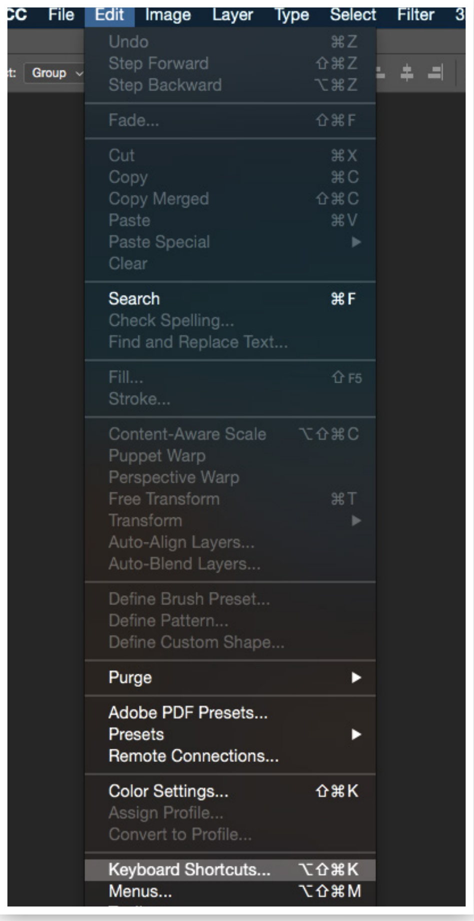
There's always a quicker way of doing almost everything

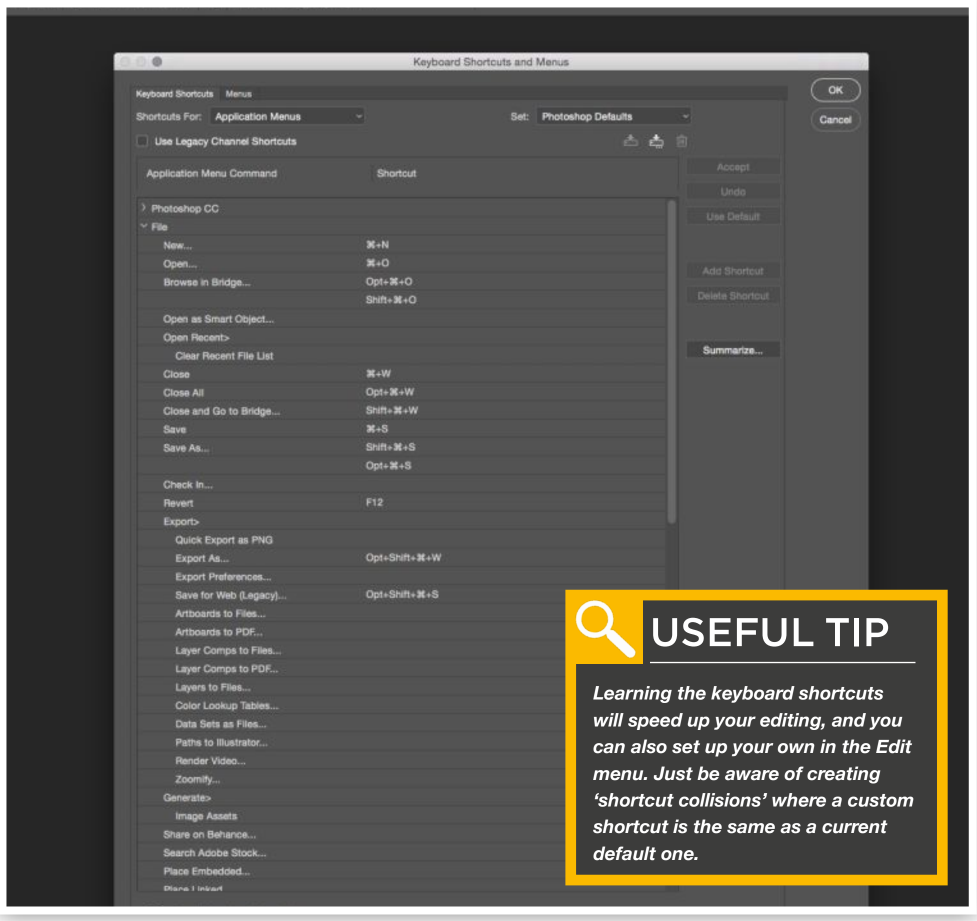


One of Photoshop's best features is its huge list of fully customisable keyboard shortcuts. Almost all of the program's functions can be accessed quickly by pressing various combinations of keys, and once you learn those shortcuts your workflow will speed up immensely. You can even make up your own for your most frequently-used operations.

Customising Shortcuts

You'll find the keyboard shortcut preferences menu at the bottom of the Edit menu, although naturally it has its own keyboard shortcut, Alt+Shift+Ctrl+K. You'll find an exhaustive list of all Photoshop functions, broken down into category headings matching the names of the main menus. You'll find that many operations already have their own default shortcuts. You can easily change these, or even add your own new ones. To apply a shortcut to an operation, first locate it in the list, and then click in the space to the right of the name. You'll see a small text window appear, and the next key or combination of keys that you press will appear here. If the combination is already used by another shortcut you'll see a notification warning you of this, and asking if you want to proceed with the change. If you click Accept the new shortcut will be applied immediately. Take care when making your own shortcuts that you don't accidentally overwrite some useful defaults.


CC File Edit Image Layer Type Select Filter 3
Group
Undo ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Special
Clear
Search ⌘F
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Content-Aware Scale ⌥⇧⌘C
Puppet Warp
Perspective Warp
Free Transform ⌘T
Transform
Auto-Align Layers...
Auto-Blend Layers...
Define Brush Preset...
Define Pattern...
Define Custom Shape...
Purge
Adobe PDF Presets...
Presets
Remote Connections...
Color Settings... ⇧⌘K
Assign Profile...
Convert to Profile...
Keyboard Shortcuts... ⌥⇧⌘K
Menus... ⌥⇧⌘M


Keyboard Shortcuts and Menus
Keyboard Shortcuts Menus
OK
Cancel
Shortcuts For: Application Menus
Set: Photoshop Defaults
Use Legacy Channel Shortcuts
Application Menu Command
Shortcut
Accept
Undo
Use Default
Add Shortcut
Delete Shortcut
Summarize...
Photoshop CC
File
New... ⌘+N
Open... ⌘+O
Browse in Bridge... Opt+⌘+O
Shift+⌘+O
Open as Smart Object...
Open Recent>
Clear Recent File List
Close ⌘+W
Close All Opt+⌘+W
Close and Go to Bridge... Shift+⌘+W
Save ⌘+S
Save As... Shift+⌘+S
Opt+⌘+S
Check In...
Revert F12
Export>
Quick Export as PNG
Export As... Opt+Shift+⌘+W
Export Preferences...
Save for Web (Legacy)... Opt+Shift+⌘+S
Artboards to Files...
Artboards to PDF...
Layer Comps to Files...
Layer Comps to PDF...
Layers to Files...
Color Lookup Tables...
Data Sets as Files...
Paths to Illustrator...
Render Video...
Zoomify...
Generate>
Image Assets
Share on Behance...
Search Adobe Stock...
Place Embedded...

USEFUL TIP

Learning the keyboard shortcuts will speed up your editing, and you can also set up your own in the Edit menu. Just be aware of creating 'shortcut collisions' where a custom shortcut is the same as a current default one.

Some Useful Default Shortcuts

Here are some of the more commonly-used shortcuts for image editing. There are many more of course, but it's worth taking the time to memorise these ones. You'll work efficiently and they'll make your life a whole lot easier.

CREATE NEW DOCUMENT

control + N

CREATE NEW LAYER

shift + control + N

CLOSE CURRENT DOCUMENT

control + W

CLOSE ALL DOCUMENTS

alt + control + W

SAVE CURRENT DOCUMENT

control + S

SAVE AS

control + shift + S

UNDO/REDO

control + Z

UNDO LAST STEP

alt + control + Z

REDO LAST STEP

shift + control + Z

LEVELS

control + L

CURVES

control + M

INCREASE BRUSH SIZE

}]

DECREASE BRUSH SIZE

{ [

BRING CURRENT LAYER TO TOP

shift + control + }]

MOVE CURRENT LAYER UP

control + }]

MOVE CURRENT LAYER DOWN

control + { [

INVERT SELECTION

shift + control + I

ZOOM IN VIEW

control + + =

ZOOM OUT VIEW

control + _ –

FIT ON SCREEN

control +) 0

100% ZOOM

alt + control +) 0

SHOW RULERS

control + R

SHOW OR HIDE GRID

control + " '

SHOW OR HIDE GUIDES

control + : ;

PASTE FROM CLIPBOARD

control + V

COPY TO CLIPBOARD

control + C

CUT TO CLIPBOARD

control + X

FREE TRANSFORM

control + T

TURN SNAP ON OR OFF

shift + control + : ;

SELECT ALL ON CURRENT LAYER

control + A

DESELECT ALL

control + D

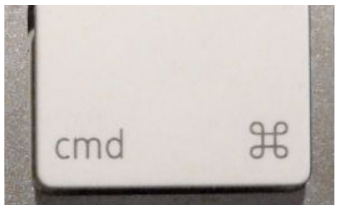
HELP

F1

Important Note

On a PC the Ctrl key for your shortcuts looks like this on a standard Windows keyboard. If you use a PC and you see an instruction in this title to use a Cmd key, then just use Ctrl instead.

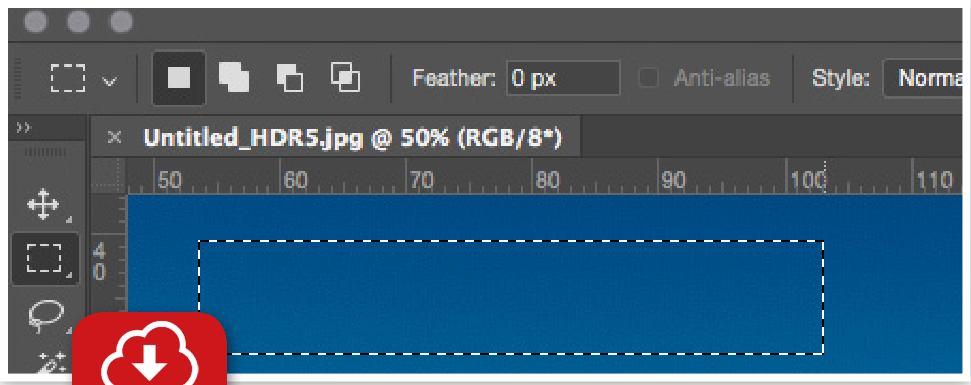
On a Mac computer the Ctrl key is replaced by the Cmd key on a standard Mac keyboard. If you use a Mac and you see an instruction in this title to use the Ctrl key, just use your Cmd key instead.



Selection Tools

Photoshop provides multiple methods for isolating areas of your image

The ability to select discrete areas of an image and change them in isolation is fundamental to Photoshop editing, and to help with this there are many different ways of making that selection. The most frequently used are the Marquee tools, which allow you to select regular shapes such as rectangles, ellipses and lines. For irregular shapes there are several Lasso tools, which let you draw the area to be selected. For quicker selections there are the Magic Wand and Quick Selection tools.



Feather: 0 px

☐ Anti-alias

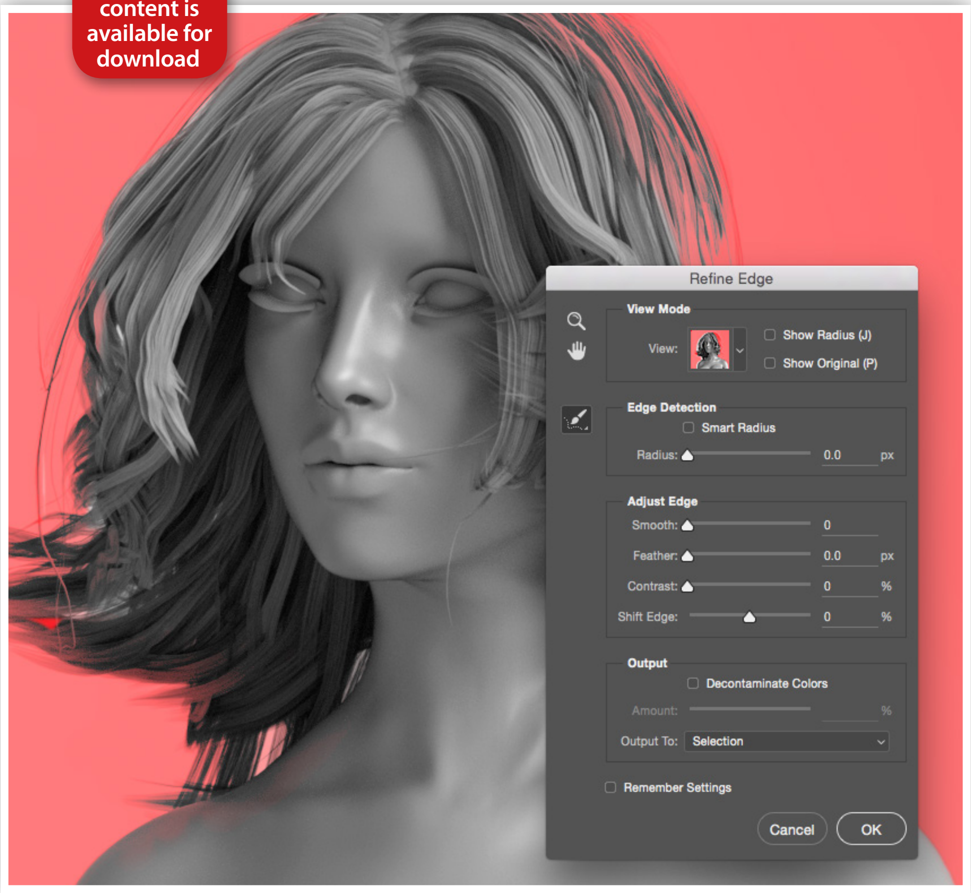
Style: Norma

Untitled_HDR5.jpg @ 50% (RGB/8*)

This tutorial content is available for download

Common Options

If you look across the top left of your menu bar, you will see there are common tool options for all of the selection tools. The first row of four buttons are: New Selection, which is the default setting; Add To Selection, which can also be activated temporarily by holding down the Shift key; Subtract From Selection, also activated by the Alt key; and Intersect With Selection, which selects only from areas you have already selected.



Refine Edge

View Mode

View: ☐ Show Radius (J)
☐ Show Original (P)

Edge Detection

☐ Smart Radius

Radius: 0.0 px

Adjust Edge

Smooth: 0

Feather: 0.0 px

Contrast: 0 %

Shift Edge: 0 %

Output

☐ Decontaminate Colors

Amount: %

Output To: Selection

☐ Remember Settings

Cancel OK

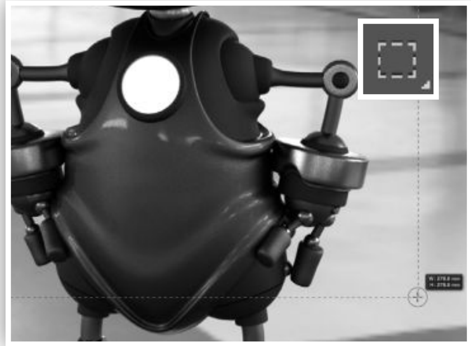
Edge Refinement

The next option is Feather, which softens the edge of the selection, useful for gradual effects. The edge of the selection can be further adjusted by using the Refine Edge menu in CS6 or Select and Mask in Photoshop CC, which uses sophisticated edge-detection techniques to automatically select around things like fine hair or soft and blurred edges.

USEFUL TIP

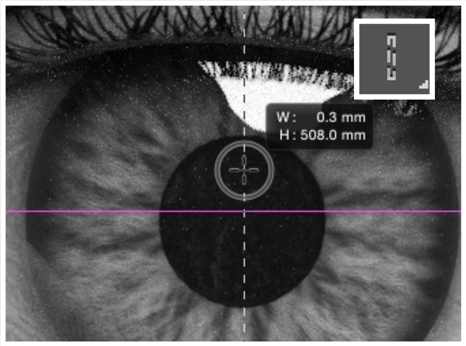
You can use the Quick Selection tool to quickly paint a selection using an adjustable round brush tip. As you drag, the selection expands outward and automatically finds and follows defined edges in the image. If the tool isn't visible in your toolbar, hold down the Magic Wand tool to see the fly-out menu with the additional options that are available to you.

Rectangular Marquee



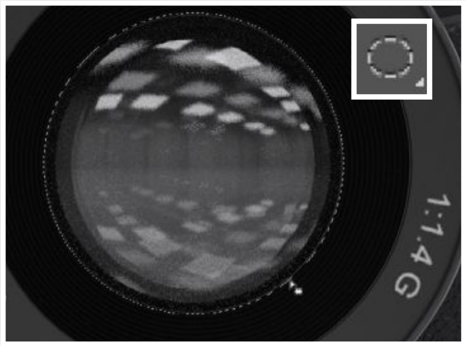
Lets you make a selection of a rectangular area of any size or aspect ratio. Just click and drag to the right size. Hold down the Shift key to constrain the selection to a square shape, and use the arrow keys to move the selection area.

Single Column Marquee



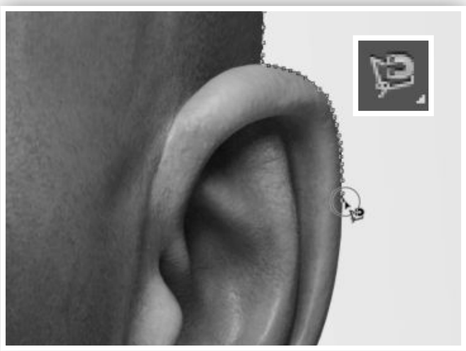
This option creates a selection of just a single vertical column of pixels. This is useful for tidying up other selections or crops that are just a little too big. Click near the area you want to select, and then drag the marquee to the exact location.

Elliptical Marquee



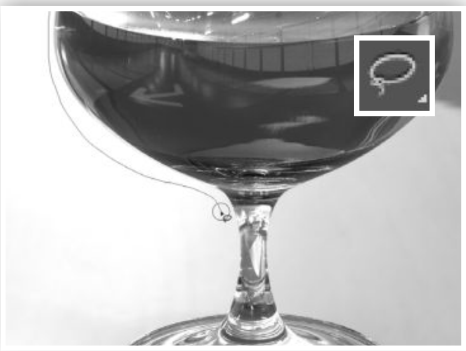
Create a selection of an elliptical shape of any size or proportion. Just click and drag to the size and shape you need, and hold down the Shift key to draw a circle. If you hold down the Alt key the ellipse will be centred on the starting point.

Magnetic Lasso



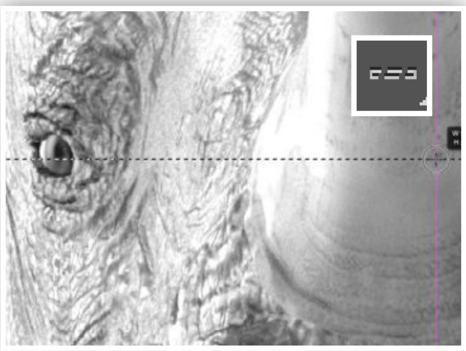
This tool uses edge-detection to try to match your selection to the edges of the subject in the image. You simply draw a line as closely as possible to what you want, and it should automatically snap to the edge. Works best on high contrast areas.

Lasso



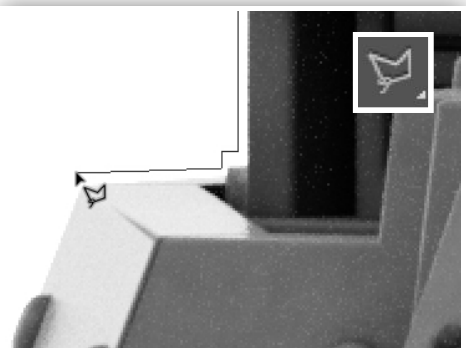
The Lasso is also used to make area selections from the active layer, but this time the shape can be irregular, marked out by clicking or drawing a line around the area to be selected. Join up your lasso at the point you started to close the selection.

Single Row Marquee



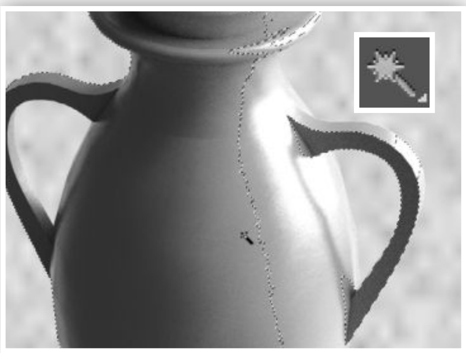
This is the same as Single Column Marquee, but this time it selects a single horizontal row of pixels. As with the Single Column Marquee option, click near the area you want to select, and then drag the marquee to the exact location.

Polygonal Lasso



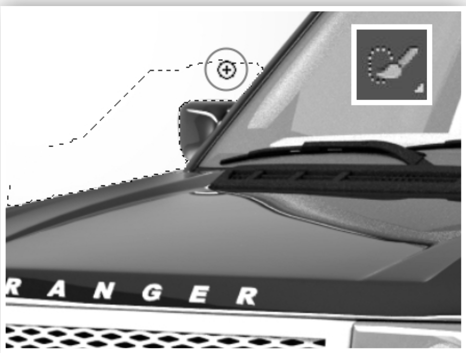
The Polygonal Lasso lets you draw a point-to-point line around your subject. It can only draw straight lines, but by using very short sections it's possible to approximate a curved line. To draw curved lines you need to use the Pen tool.

Magic Wand



This tool lets you select areas of the same colour and brightness, and by adjusting the tolerance and whether or not it will select contiguous areas, you can use it to do things like automatically select all the sky in your image.

Quick Selection

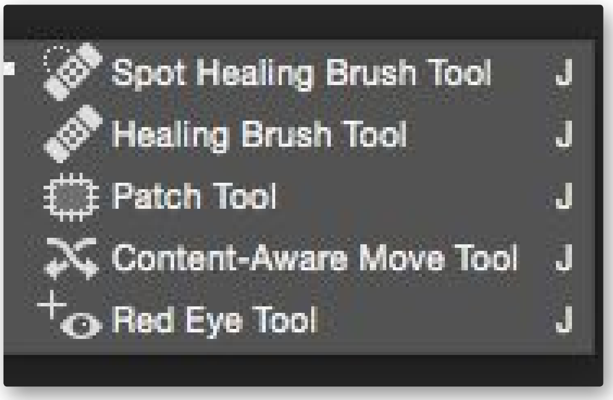


This tool lets you paint a selection, and uses edge detection to try to match the selection to the nearest edge in the image. Again it's often only an approximation, and will have problems with blurred or low contrast edges.

Healing Brush Tools

Clean up minor blemishes, dust spots and stray hairs with the Healing Brush tools

Even with a modern digital camera, your photos may have slight imperfections. Maybe it's just a stray hairs or an unwelcome skin blemish in a portrait, or maybe some dust has managed to get onto your sensor, causing dark spots on your photos. Whatever the reason, sometimes you need to remove some small features from your images, and the best tools for this are the Healing tools. There are five healing tools in Photoshop, which you can see if you click and hold on the Spot Healing Brush tool icon in the tool palette.

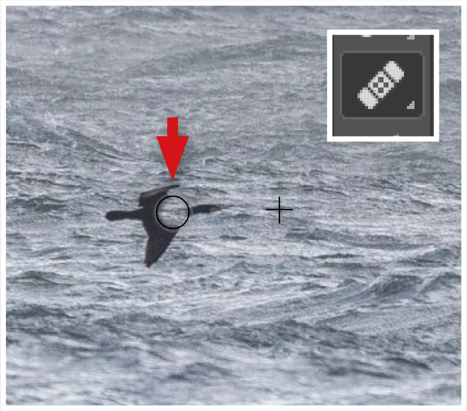


Spot Healing Brush Tool	J
Healing Brush Tool	J
Patch Tool	J
Content-Aware Move Tool	J
Red Eye Tool	J

USEFUL TIP

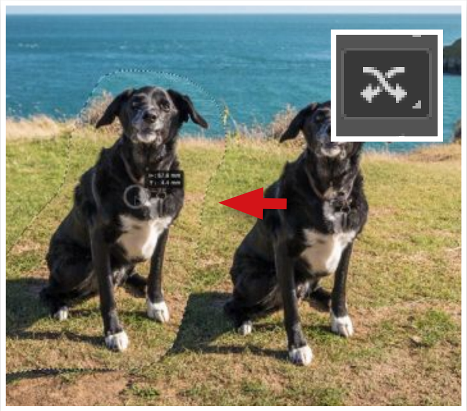
To get the best out of the healing tools, you need to work with care and not overdo the effect. The key to success is to be subtle. There is also no reason you can't use several of the healing brushes to make sure you get a perfectly healed image.

Healing Brush Tool



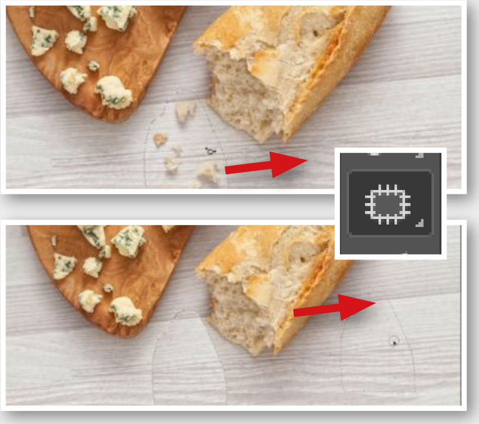
The Healing Brush is a legacy from older versions of Photoshop. It does much the same job as the Spot Healing Brush, but is rather less sophisticated. It works in much the same way as the Clone Stamp tool. To heal a blemish, you first need to set a sample point by clicking on an area of similar texture while holding down the Alt key, then painting the sample over the blemish. As ever, when it comes to healing and cloning techniques, subtlety is the key. You may find that it might take several attempts to get a good texture that doesn't stand out as being cloned in.

Content Aware Move

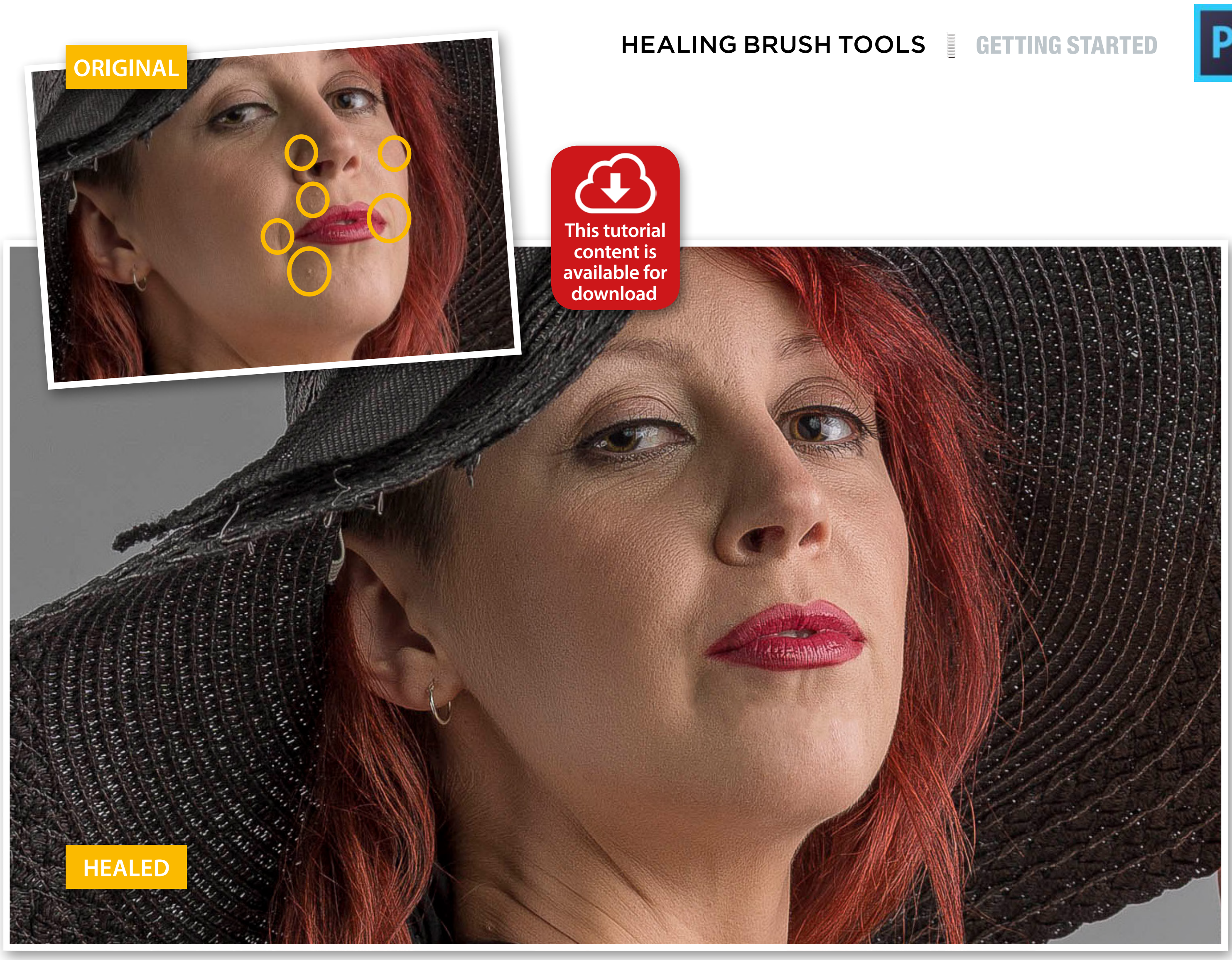


The Content Aware Move tool was introduced in Photoshop CS6. The idea is that you can simply draw a selection around an object and then drag it to another place. The program analyses the surrounding area and fills in the source with a matching texture. In practice the Content Aware Move tool is only useful in very specific circumstances, when the object you want to move is surrounded by a uniform texture. You will find that the more even the texture, the better the final result. Backgrounds such as grass and blue sky are much more successful candidates for this.

Patch Tool



The Patch tool is used for repairing larger areas. It can be used in one of two ways; either draw around the area you want to replace and then drag the sample to an area of matching clean texture, or sample an area of clean texture and then drag it over the part you want to replace. Here, a patch of wooden floor can be used to remove some bread crumbs from the shot. As you drag the patch, it will show you a realtime overlay over your target area so you can align it as best you can to ensure a good patch.



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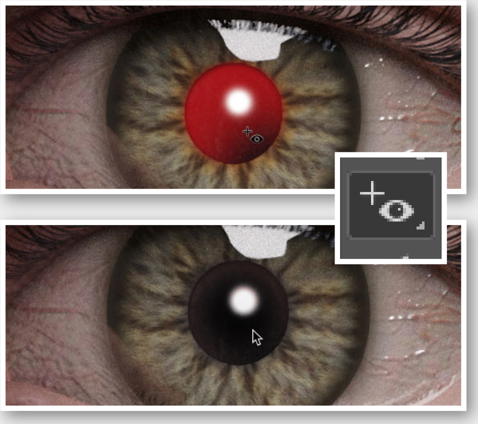
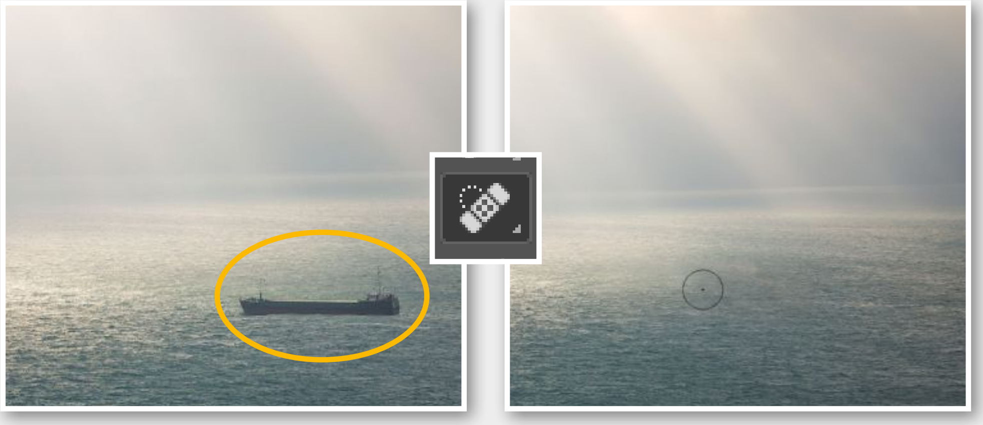
Red Eye Tool



Spot Healing Brush Tool



Red Eye is caused by light from a camera flash reflecting off the blood vessels at the back of the eye when the pupil is wide open. It's possible to avoid it by proper camera technique, but if you find it in one of your portraits, Photoshop has a quick and easy tool to help remove it. Simply click on the offending redness and the tool will automatically analyse how much redness there is in the subject's eyes and remove it and replace it with a more natural-looking tone which is usually black or a very dark tone.

For removing small objects such as dust spots and stray hairs, the Spot Healing Brush is the most useful and effective tool at your disposal. In some cases, you can even remove larger objects and people. When you use it to paint over an object, the brush samples the area around it and replaces the object with a simulation of the background. The way that it samples can be selected, and most effective option is Content Aware sampling. The brush parameters can be adjusted like any other brush.

USEFUL TIP

Camera sensors pick up dust spots over time. Use the Spot Healing Brush to remove unwanted sensor dust spots that appear on your digital images. As you can see from these examples, you can also remove larger objects as long as you have an even background behind it, otherwise the effect might look fake.

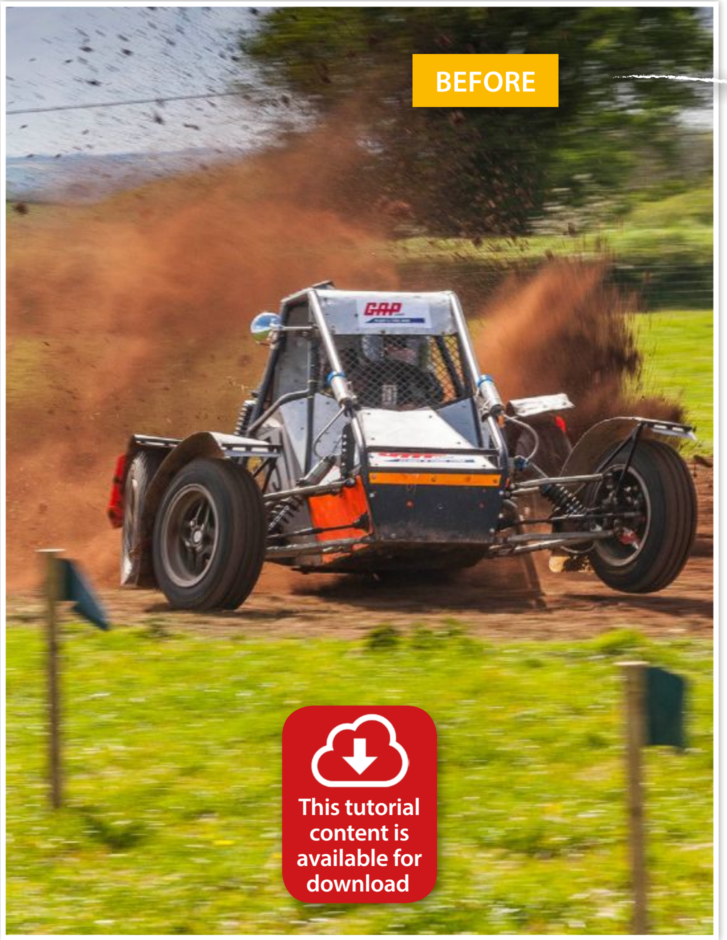
The Clone Stamp Tool

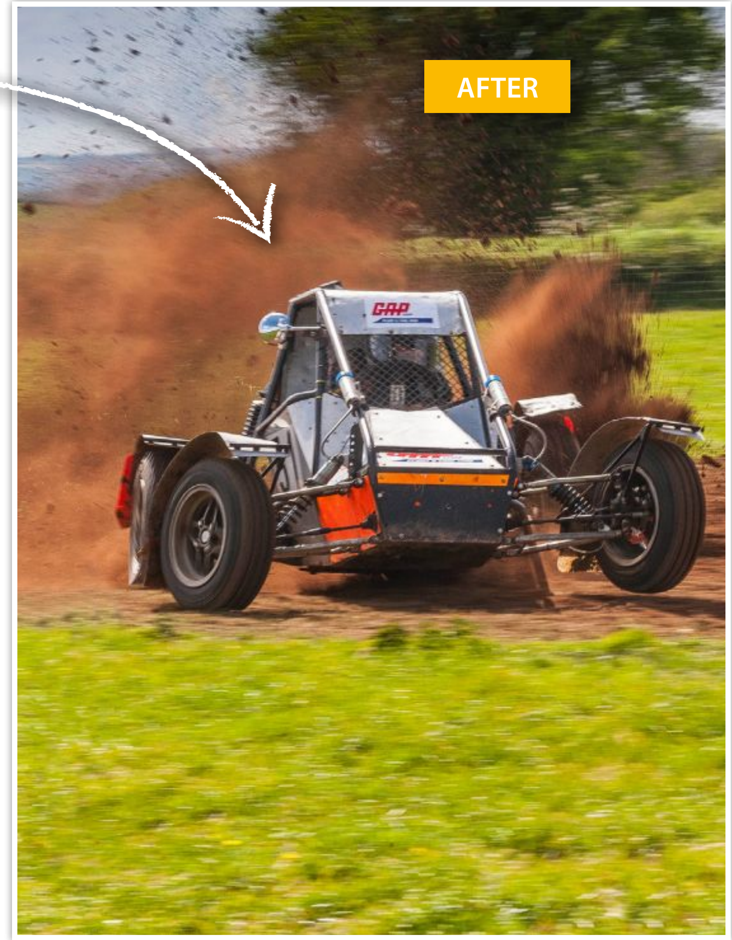
Remove unwanted elements from your photos

USEFUL TIP

Vary brush size by using the open and close square brackets keys, and vary brush hardness with the curly brackets.

The Clone Stamp tool (also known as the Clone Brush in some programs) is one of the most useful items in your image editing tool kit. Despite recent developments such as Photoshop's Spot Healing tool and Content-aware fill, it is still the most precise and reliable way to retouch photographs, allowing you to remove unwanted elements such as dust spots, skin blemishes, lens flare, telephone lines and other intrusive objects from your pictures. Because the process is entirely manual it can be somewhat time-consuming, but the results are often superior to the output of the more modern automatic tools.

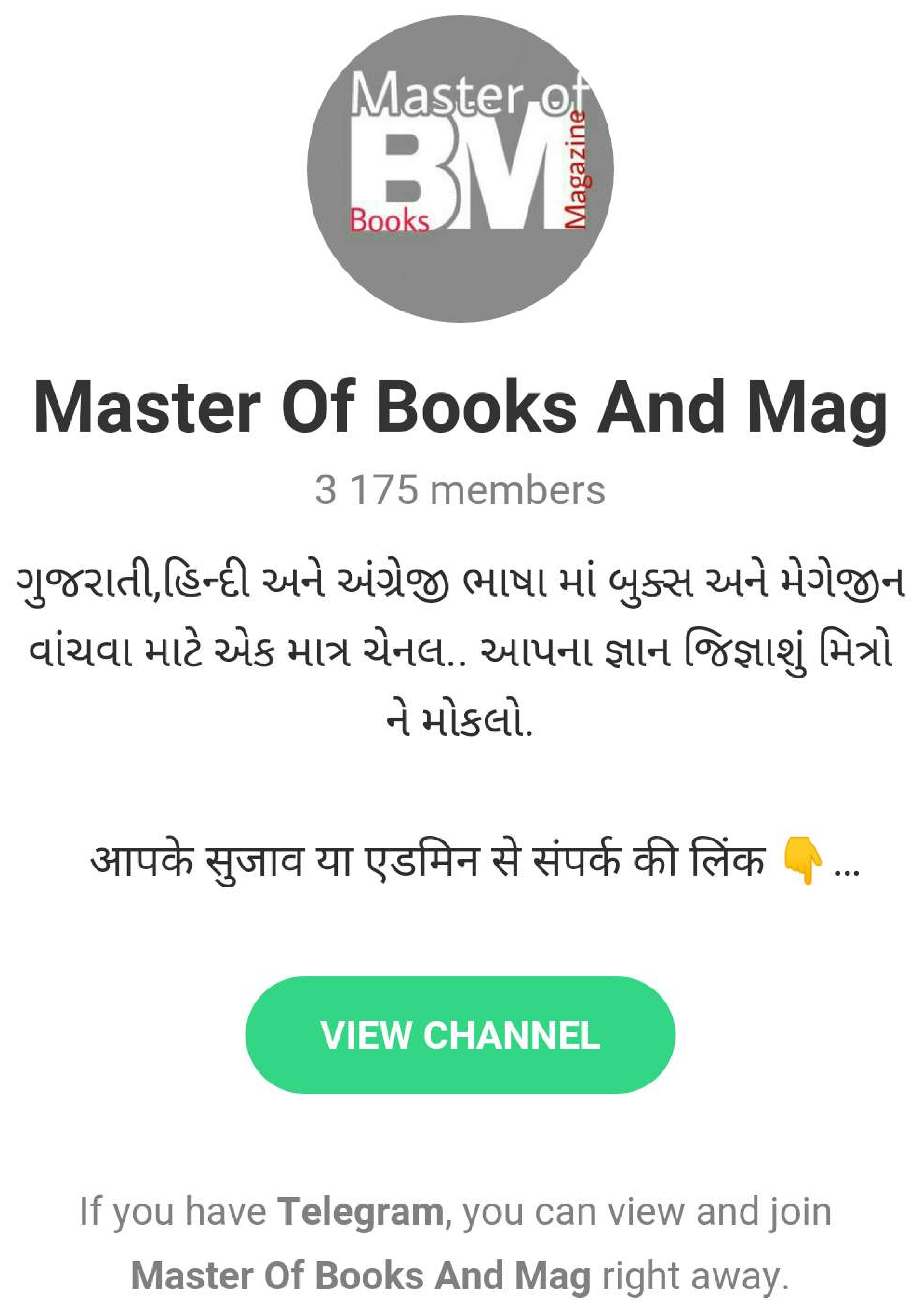




The Clone Stamp works by copying ("cloning") pixels from a selected target area and placing them over the unwanted objects. Using the Clone Stamp it is relatively straightforward to remove even quite large unwanted objects from a photo. Our example is a photo taken at a motorsport event. It is a good shot with plenty of action and flying dirt, but we thought the flags in the foreground were a bit distracting, as was the telephone line stretching across the back of the shot in the top left corner.

We decided it would be a good demonstration of the power of the Clone Stamp tool to remove both flags and the telephone line from the shot. Let's see how they were removed.

सावधान
हमारी टेलीग्राम चेनल @booksmag जो एक प्रिमियम मगैजिन, बूक्स ओर साहित्य की No 1 चेनल है। जहाँ पर सबसे पहले मेगेजीन रखे जाते है। हमारी चेनल से ही दूसरी चेनल वाले मगैजिन लेकर अपनी चेनल में रखते है। अगर यह मगैजिन आपको दूसरी चेनल से मिले है तो आप समज सकते है।कि आपको क्या करना है। तुंरत ही हमारी असली चेनलो से जुड़े जीसकी लिंक आगे के पेज पे रखी है। पेज पे क्लिक करते ही हमारी चेनल खुल जाएगी जहाँ जॉइन पर क्लिक करते ही आप चेनल से जुड़ जाएंगे । और हमती दूसरी चेनलो से भी जुड़े।



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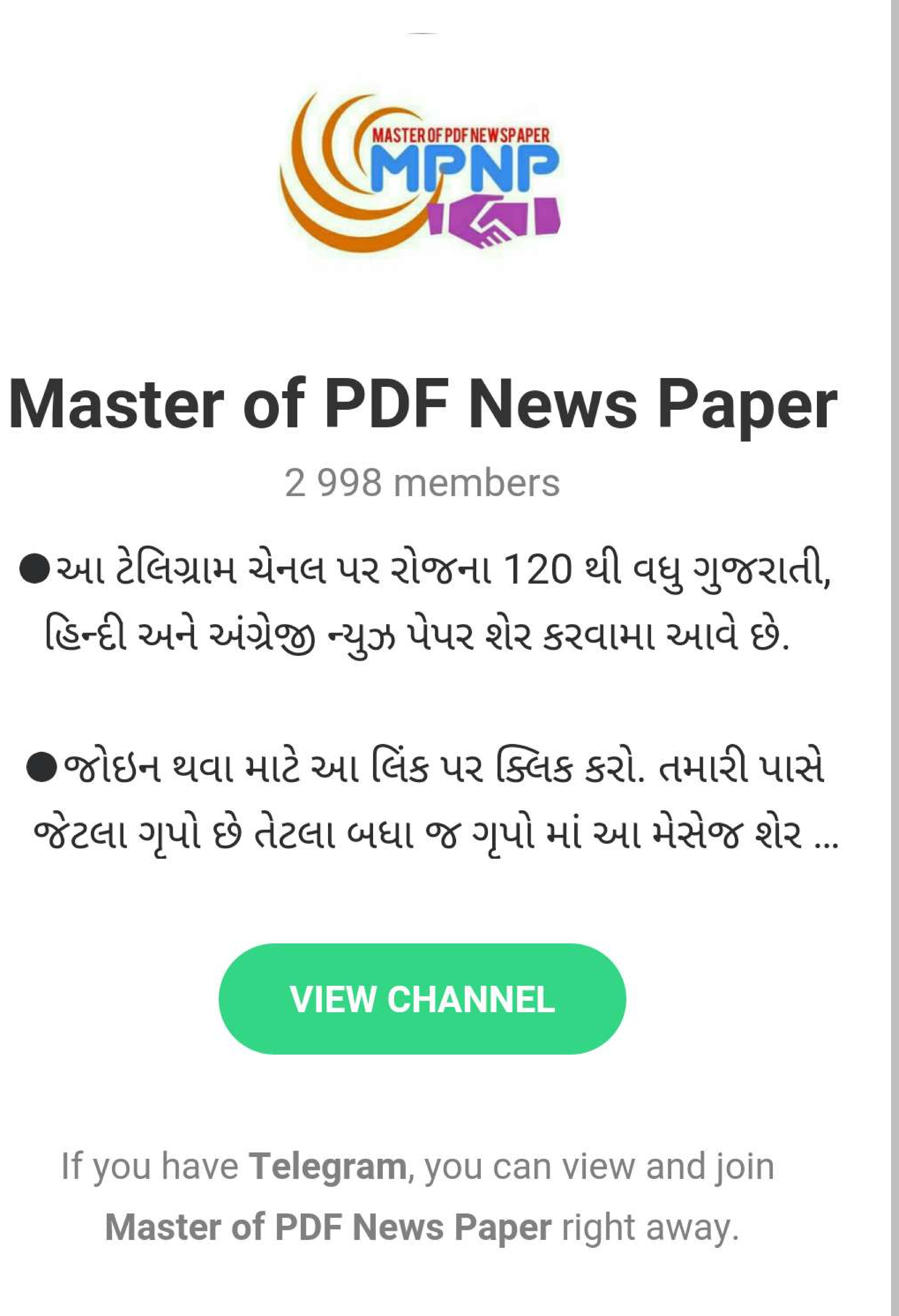
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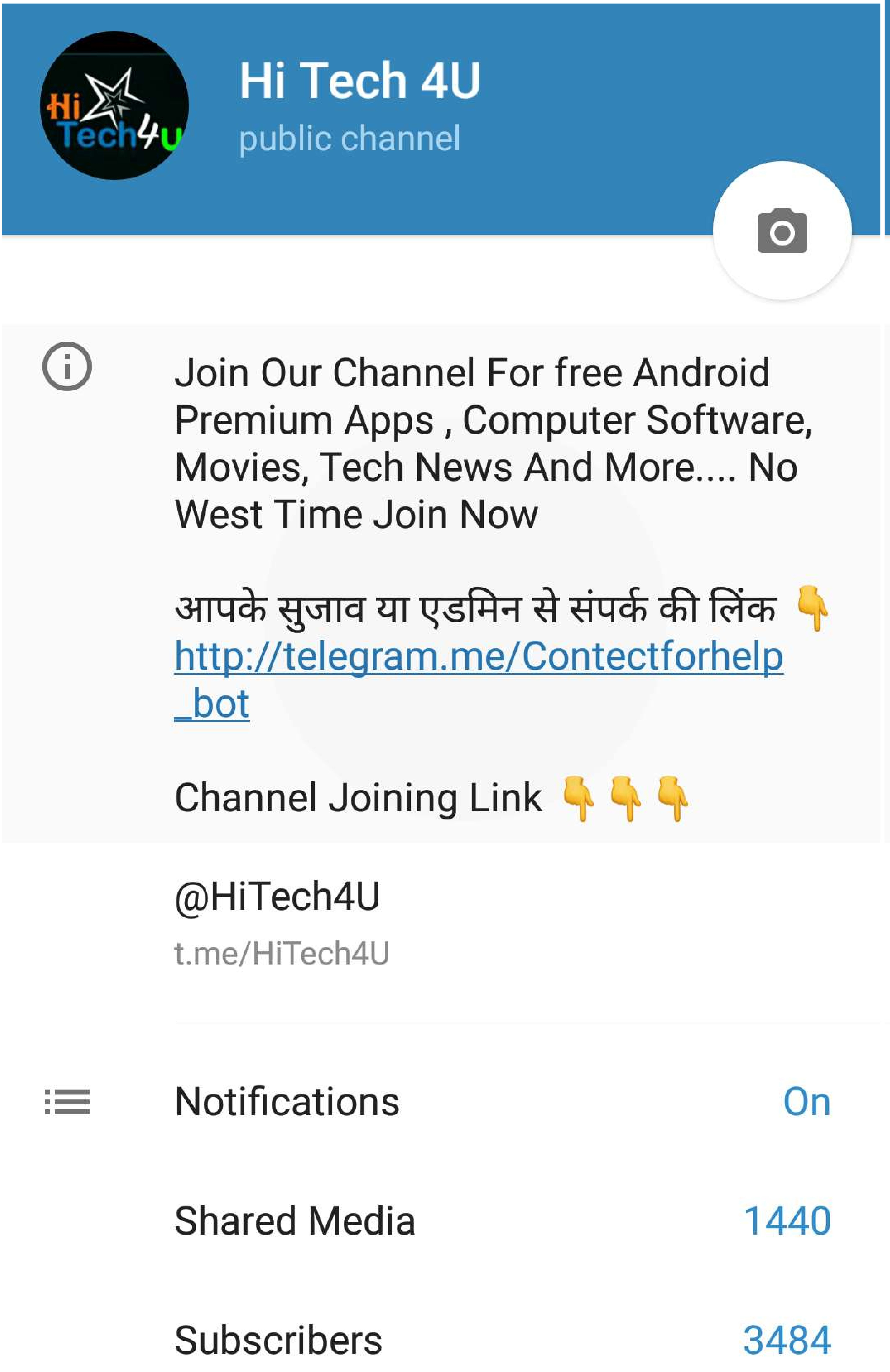

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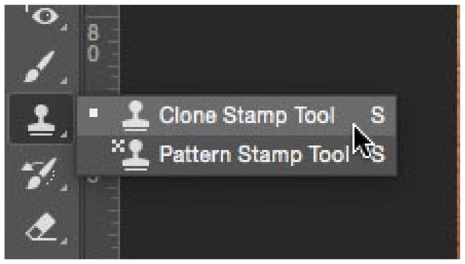
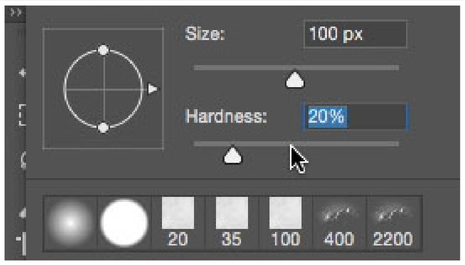
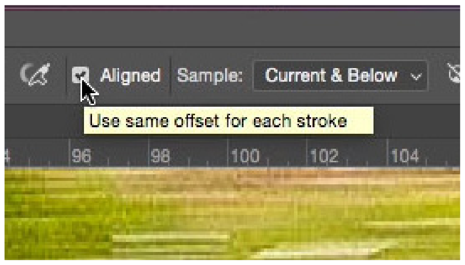
01 Go to your toolbar and select the Clone Stamp Tool (S). For the image we're working on, a brush Size of about 75 - 100 pixels will be fine. You can make the brush Hardness anywhere between 0% - 20%. We're going to start with the flag in the lower right corner.

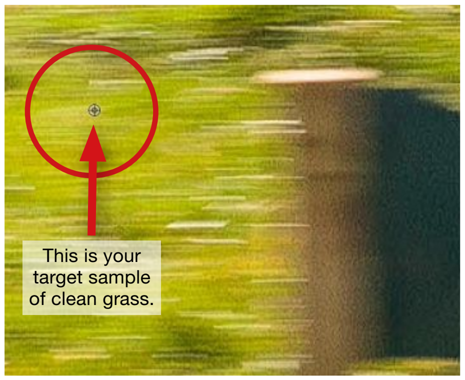



Size: 100 px
Hardness: 20%

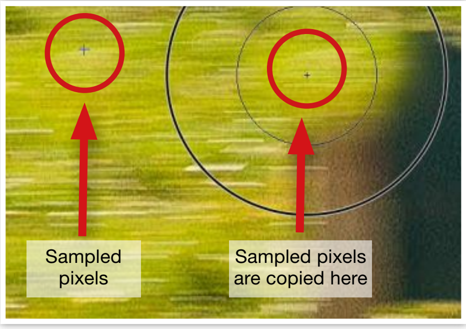
02 Make sure that you have the Aligned option ticked. This means that the sampling area of your brush moves as your brush does, otherwise you will clone the same sampled area repeatedly until you alter it.


☑ Aligned Sample: Current & Below
Use same offset for each stroke

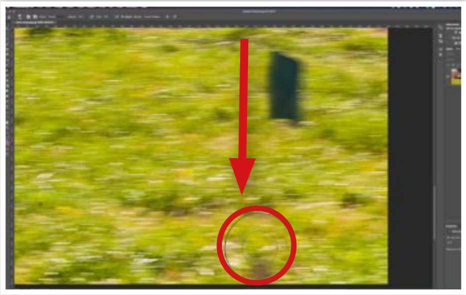
03 Find an area of clean grass next to the flag and then press your Alt key. A small target icon will appear. Anything under this target will be your sample to be used as the starting point of the cloning. Left-click your mouse to confirm this as your sample area.


This is your target sample of clean grass.

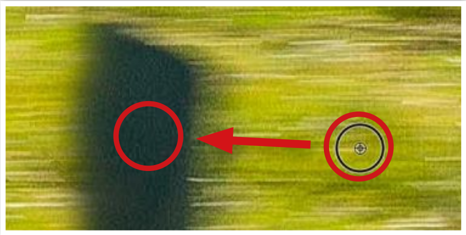
04 Now move your cursor over the top of the flag, level with your target area from the last step. It is shown as an overlay so you can see what you are about to clone on top of your flag. If you click and drag your mouse down the flag pole, the grass adjacent to it will be cloned over the top, removing the pole.


Sampled pixels

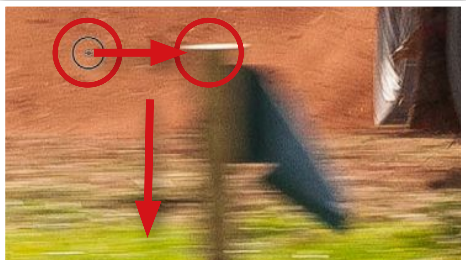
Sampled pixels are copied here



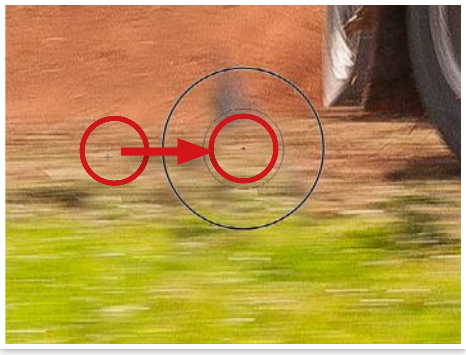
05 You can now choose another target sample to the right of the flag and clone grass from that side over the remaining area of the green flag. If you notice any repeated areas that stand out as being cloned, you can choose a new target area and clone in some new grass to keep the pattern random.



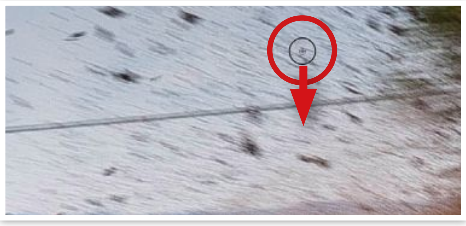
06 You can now move to the second flag on the left and create a new sample to clone over the pole as you did with the first. Again, watch out for obvious repeat patterns as you clone clean areas on top of the flag pole.

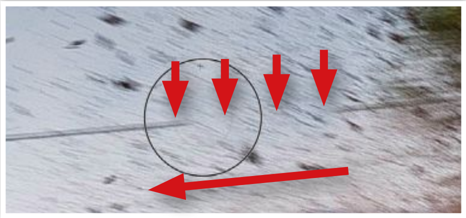


07 Now you can remove the green flag by sampling an area of the mud to the left of it and cloning that over the top of the remaining part of the flag. Finally, we can remove that telephone line from the top of the shot using the same techniques for both flags.

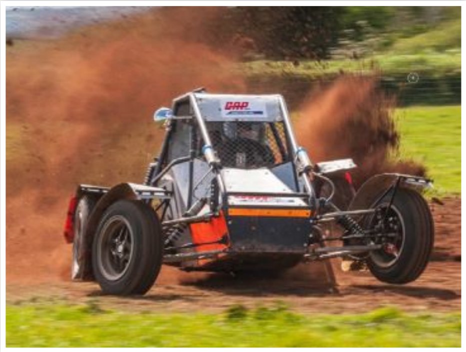


08 The random nature of the dirt flying across the frame is actually quite useful. sample an area directly above the unwanted telephone line and then clone the sample on top of it. You can simply click on the telephone line and drag the mouse to the left, cloning the patch of dirt that is directly above it as you do.





09 Once complete, you can assess the result and if you see any obvious repeating patterns that give the game away, you can simply clone new areas over the offending repeated parts with random grass and sky as needed.



Brushes, Pencil and Eraser

Photoshop has many tools to help you create images as well as edit them

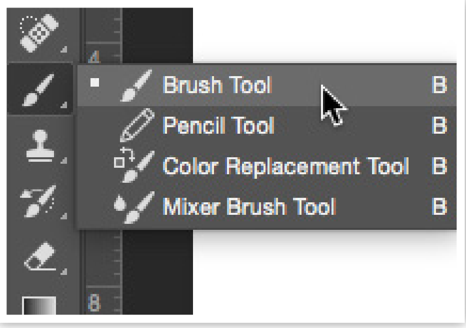
Although it is primarily designed and best known as an image editing program, Photoshop also offers a range of versatile tools, allowing you to create original artwork as well as adapting existing images. The brushes, pencils and eraser are designed to behave as much like their real life counterparts as possible, to make using them an intuitive process. If you have a graphics tablet and a pen, this helps even more.

The Brush Tool

The most useful drawing implement is the Brush (keyboard shortcut B), which is a multi-purpose tool that can emulate almost any type of drawing tool imaginable, be it a fine pencil, a felt-tip marker pen, a soft-bristle brush, an airbrush, or anything in between. The Brush tool has received a major upgrade for version CS6, and now has more options and more pre-sets than ever before, giving you unparalleled versatility for creating your own artistic Photoshop masterpieces.

You select the Brush tool by clicking on its icon in the tool palette, but to get the most out of it you need to open the new Brush palette by clicking on the little folder-shaped icon in the options bar.

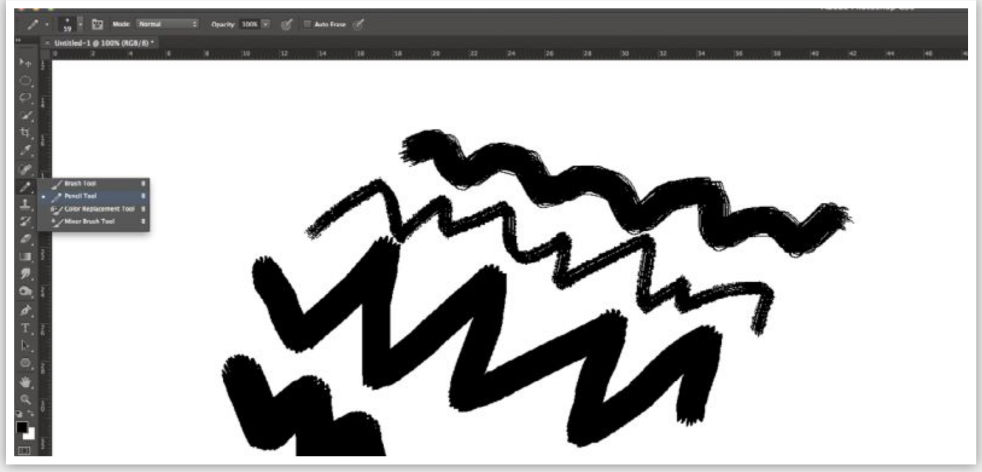
When you take a look at the new Brush palette you'll be blown away by just how customisable it is. You can adjust the shape of the brush tip, the density, length, thickness, stiffness and angle of the brush bristles, and adjust or disable brush spacing. As well as



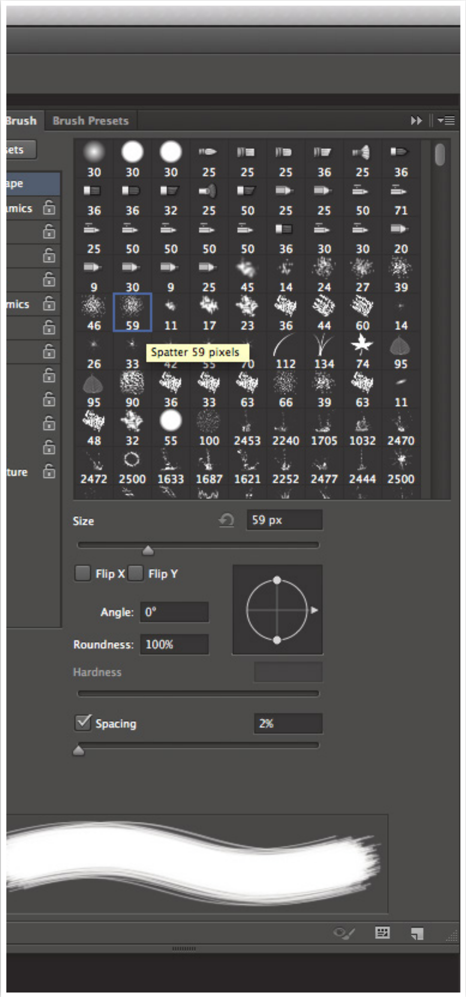
The Pencil Tool

The Pencil tool used to be a separate item from the Brush tool, but with radical expansion of the Brush in Photoshop to include simulations of numerous types of pencil, the Pencil tool itself now is just a variation of the Brush tool, and uses the same options palette. It's not without its uses though.

The Pencil can be used as a secondary brush, which can save time swapping between pre-sets, and can also be used to apply a stroke to work paths. You can press Shift + B to make it appear. By default it uses the 1 pixel brush size. The pencil tool is limited to hard-edged brush shapes of various sizes.



this there are many more options, allowing you to add random scattering, noise, texture, wet edge simulation, airbrush-like build-up, and both shape and colour dynamics. If this degree of control is too time-consuming there are also dozens of pre-set brushes, a small sample of which you can see in the picture shown below.



Size 59 px

☐ Flip X ☐ Flip Y

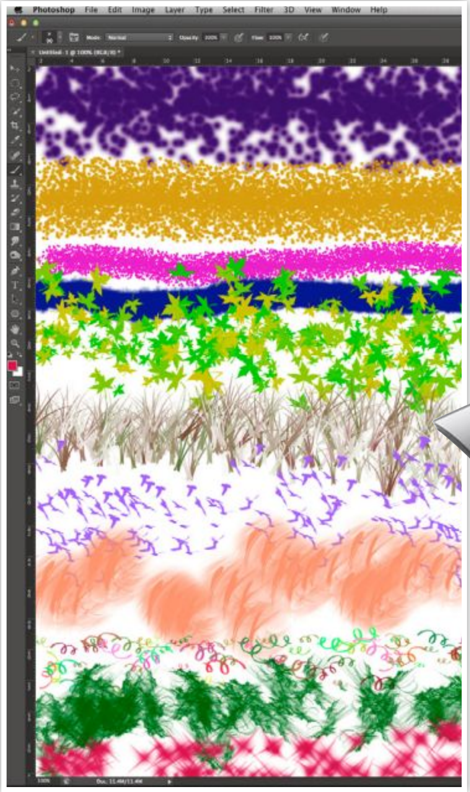
Angle: 0°

Roundness: 100%

☑ Spacing 2%

There are pre-set brushes to simulate airbrushes, pastel crayons, big soft brushes, small stiff bristles, pencils, felt pens, sponges, and even template brushes to quickly draw grass or leaves. The options and adjustments can be applied to pre-set brushes, so you can customise them for your own specific needs. You can even make your own brushes if you want.

As well as options for the appearance and texture of the brush, there are also options for how it interacts with the layer that you paint on. These are called Blend Modes, and you can choose which one to use by clicking on the Modes button in the tool options bar.



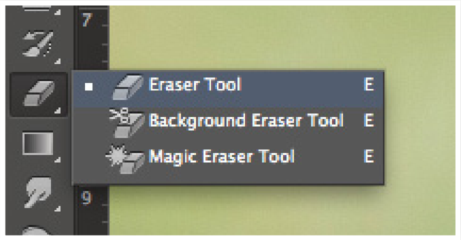
Many people will probably use Photoshop with a pen and tablet device, such as the Wacom Intuos 4 shown here. The Brush tool includes options for pen tablet users, such as allowing pen pressure to control either brush size or opacity.

Shift
Ctrl
Alt
wacom

The Eraser Tool

The Eraser tool (keyboard shortcut E) is a specialised variation on the brush tool, and uses the same palette options. It differs from the standard brush in that it can render pixels from a layer transparent, allowing the layer beneath to show through. If used on the background layer it paints in whatever the current background colour is set to.

As well as the Brush palette options, the Eraser also has tool options including Opacity, Flow, and one unique one, Erase to History, which can be used in conjunction with the History palette to selectively undo changes in layers. The Mode options for the Eraser are Brush, Pencil or Block, which is a small square-shaped eraser of fixed size and full opacity.



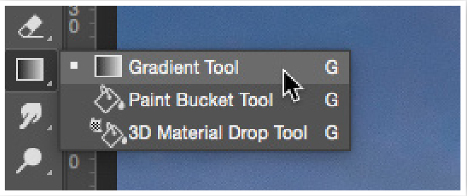
There are two other Eraser options available if you click and hold on the Eraser tool. Background Eraser can, as the name suggests, erase parts of the background, but it does this by converting the background into a layer. Magic Eraser simply combines the Magic Wand tool with the Eraser tool, and selectively erases contiguous areas of colour.

Gradient and Fill Tools

Fill layers and selections with colours, textures and gradients

One very useful facility that Photoshop provides is the Gradient tool. It can fill an area of a layer with a gradual blend between multiple colours. You can choose from a selection of pre-set gradient fills or create your own. It's a great way to add gradient filters for enhancing photographs, or to create effects such as vignettes and centre-spot soft-focus. Let's take a closer look at how it works.

You'll find the Gradient tool about halfway down the Tool Palette. It has its own unique set of options in the Tool Options bar, the main one being the Gradient Picker, which lets you choose from a list of pre-set gradients.


Gradient Tool G
Paint Bucket Tool G
3D Material Drop Tool G

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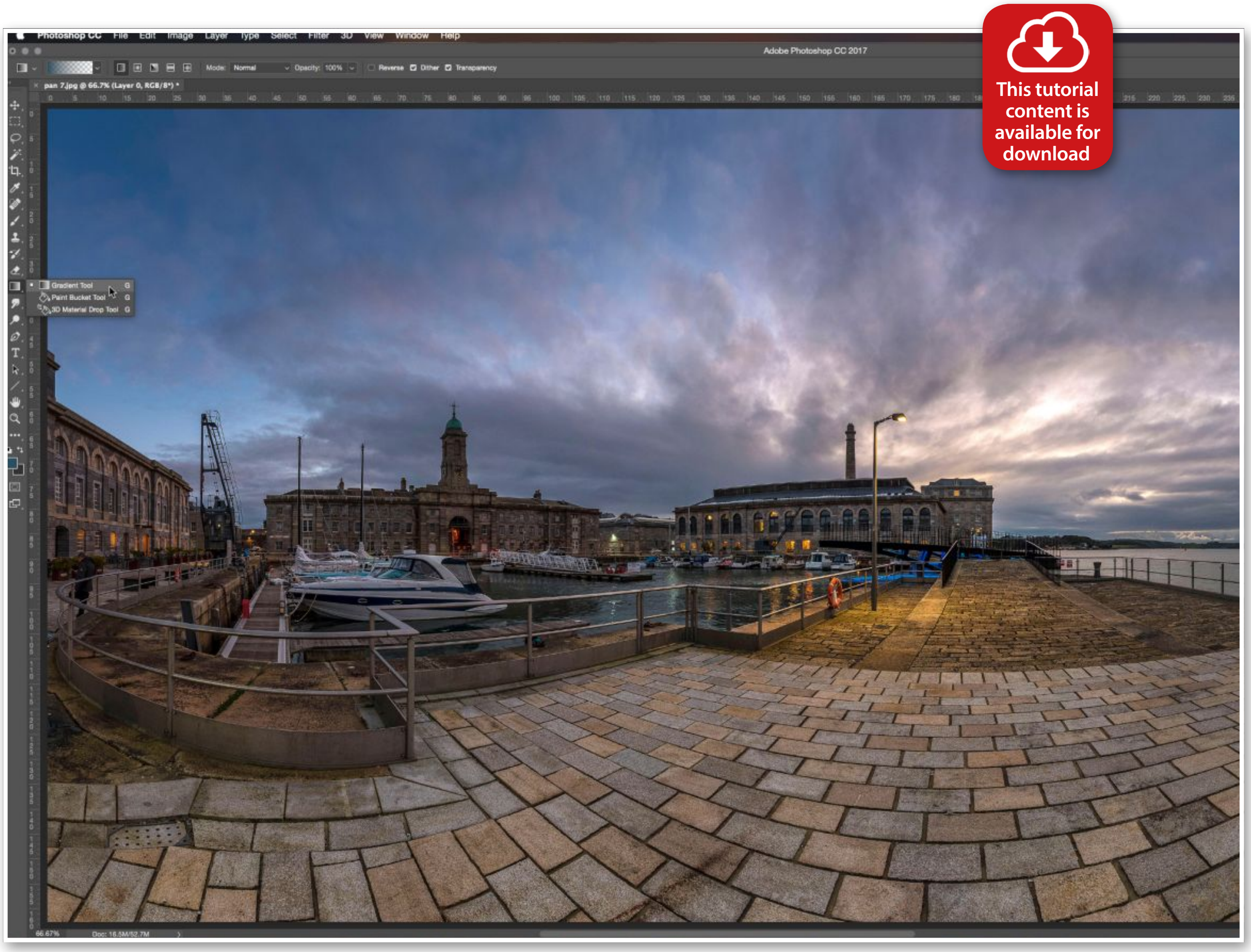
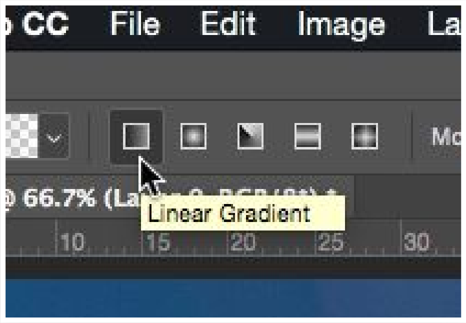

Adobe Photoshop CC 2017
Gradient Tool G
Paint Bucket Tool G
3D Material Drop Tool G

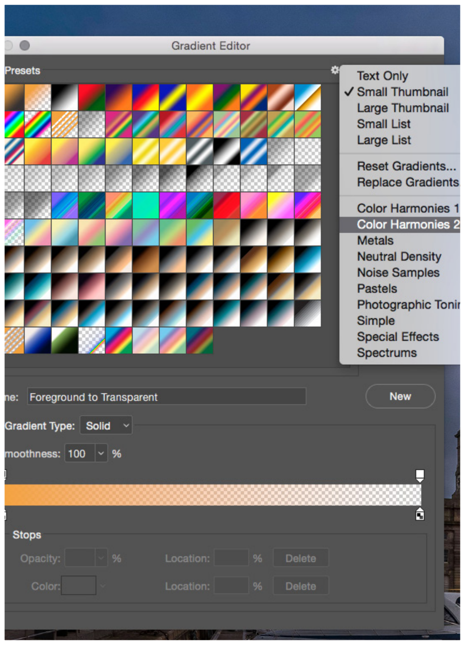

CC File Edit Image La
Linear Gradient
66.7%
10 15 20 25 30

Next to this is a row of buttons that create different gradient shapes. The default setting is a straight linear gradient, but other options include Radial, Angle, Reflected and Diamond shapes.

Like the Brush tools the Gradient has blend modes that let you mix the gradient colour fill with the layer below it in various ways. This is a great way to enhance sunset landscape shots, by using a blue-to-transparent gradient fill in color mode, as in the example seen here.

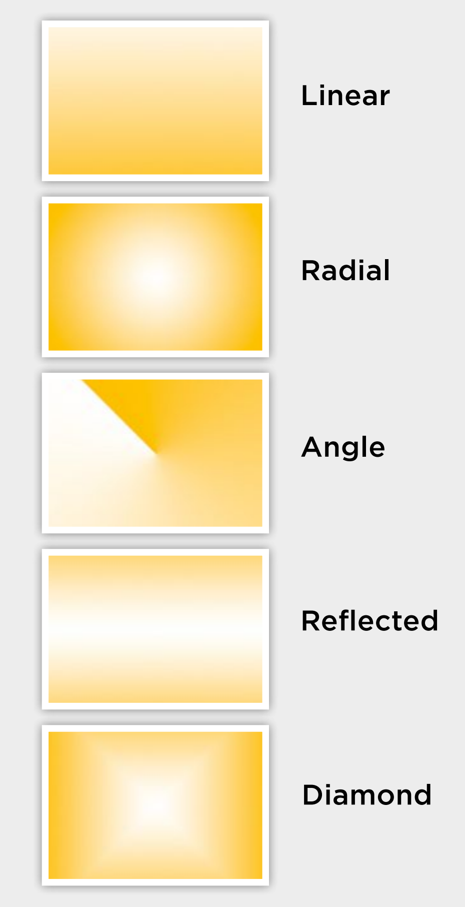
Photoshop comes with a selection of default pre-set gradients loaded, but there are other packs of gradients available. You can load in these other packs via the Gradient menu. If you open the Gradient Picker you'll see a small icon like a cog wheel. If you click on this you'll see the menu, with the list of standard gradient packs available to load at the bottom.

Other gradient tool options include the overall layer opacity, reversing the direction of the gradient colour mix, changing the "dither" of the colour mixing, and toggling the transparency.

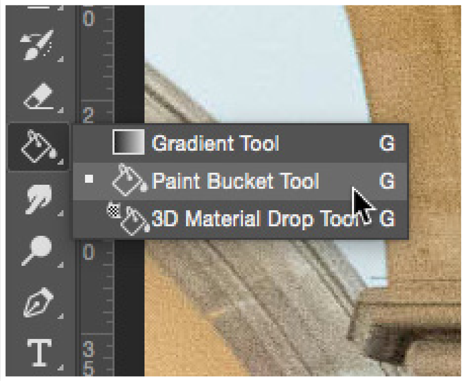

ne: Foreground to Transparent
Gradient Type: Solid
moothness: 100 %

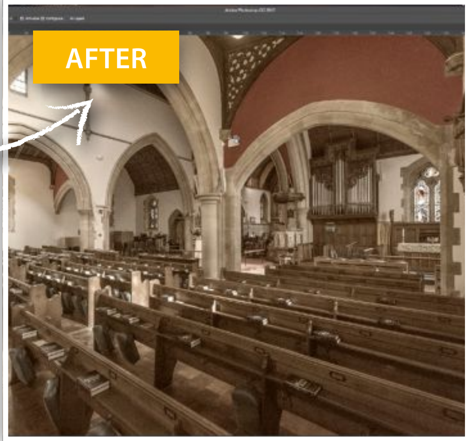
Gradient Editor
Presets
Text Only
✓ Small Thumbnail
Large Thumbnail
Small List
Large List
Reset Gradients...
Replace Gradients
Color Harmonies 1
Color Harmonies 2
Metals
Neutral Density
Noise Samples
Pastels
Photographic Toni
Simple
Special Effects
Spectrums
New
Stops
Opacity: %
Location: %
Delete
Color:
Location: %
Delete

Below are the main gradient types that you can choose from the tool options bar at the top left of your screen.


Linear
Radial
Angle
Reflected
Diamond

Paint Bucket Tool


Gradient Tool G
Paint Bucket Tool G
3D Material Drop Tool G



If you click and hold on the Gradient tool you'll find that one of its options is the Paint Bucket tool, which is used to fill an area, a layer or a selection with a solid colour. In combination with layer transparency and blend modes it's a great way to add a colour tint or filter to a whole image.

If you use the Paint Bucket on the background layer of your image it will fill in an area of contiguous colour in much the same way as the Magic Wand tool. To add a tint to a whole image, create a new layer, then fill it with the colour. It will fill the whole layer, and you can then use layer transparency and blend modes to achieve the effect you're looking for.

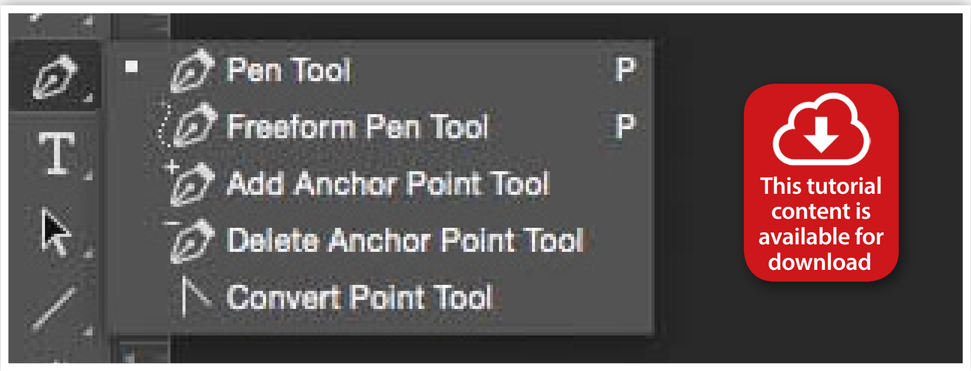
To get this antique photo effect on this church interior image, we used a sand-brown colour, at 70% opacity, and a Color blend mode, which combines the fill colour with the background colours of the image.

USEFUL TIP

Remember that the Paint Bucket uses the same edge detection as the Magic Wand tool. If you want to fill the whole screen, use a new layer.

The Pen Tool and Paths

Draw smooth curved paths with the versatile Pen tool


Pen Tool P
Freeform Pen Tool P
Add Anchor Point Tool
Delete Anchor Point Tool
Convert Point Tool

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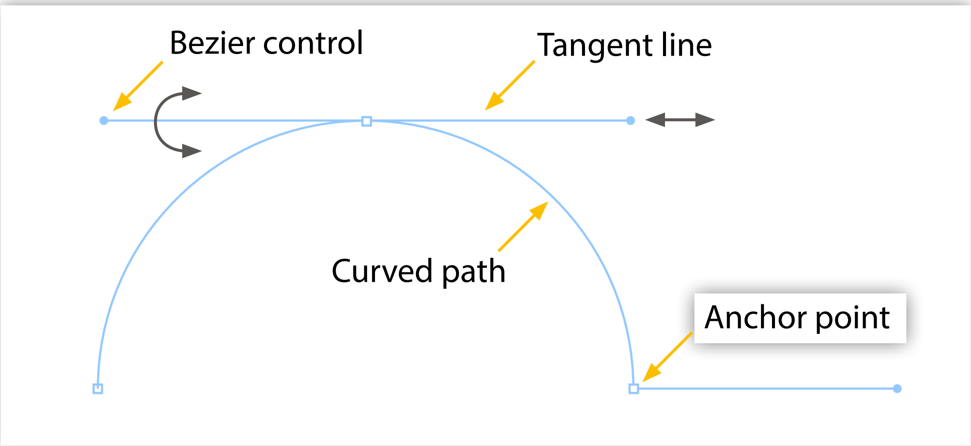
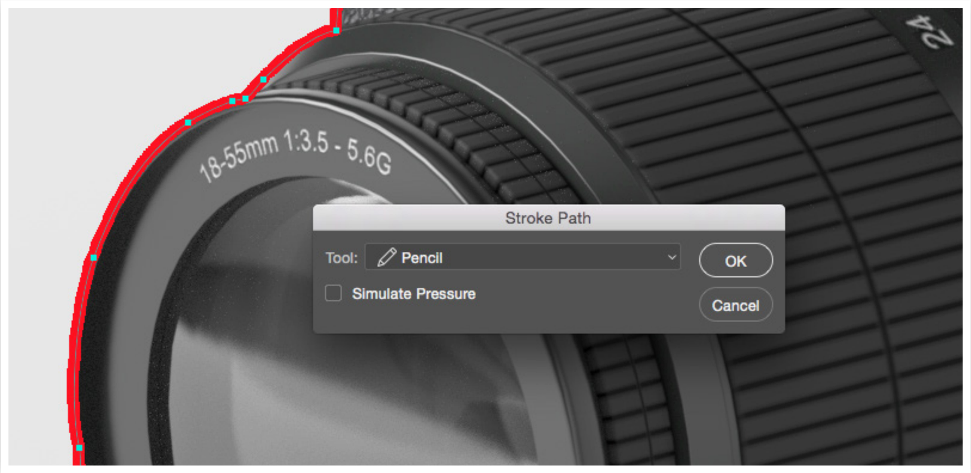

Bezier control
Tangent line
Curved path
Anchor point


18-55mm 1:3.5 - 5.6G
24
Stroke Path
Tool:
Pencil
Simulate Pressure
OK
Cancel

The quickest and most common way to make selections is to use the Polygonal Lasso tool but since that only draws straight lines from point to point it isn't ideal for making accurate selections around curved edges. Photoshop does have a tool for making smooth curves though, and it's called the Pen tool (keyboard shortcut P).

Rather than creating a selection directly like the Lasso tool, the Pen tool is used to create a Work Path. A Work Path in Photoshop is a vector graphic outline which can be used for several functions, including shaped text, outline strokes and of course selections. A path consists of straight and curved lines segments connected with points. You can leave a path open to form a straight or curved line, or close a path to form a shape.

Paths are independent of any particular layer, so you can use the same path to create shapes on more than one layer of an image, and you can copy a path from one image to another.

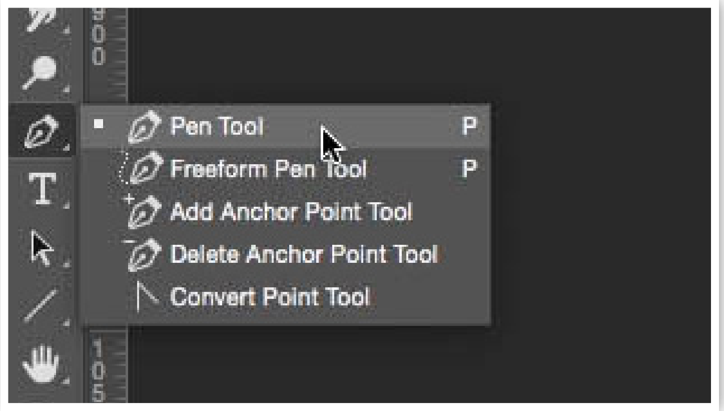
Using the Pen tool and Paths effectively is a complicated process that takes a lot of practice to master, but it's worth the effort, because once you crack it you'll be able to make smooth curves and selections around almost any shape. If you want to use Photoshop in a professional capacity it's an essential skill to learn.

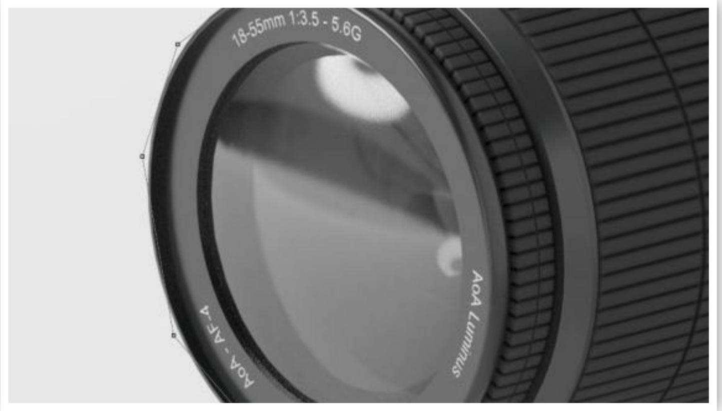
USEFUL TIP

If you need to repeat the same selection on multiple layers, save your selection as part of the image. You can then load it in again to save repeating work.

Using the Pen Tool

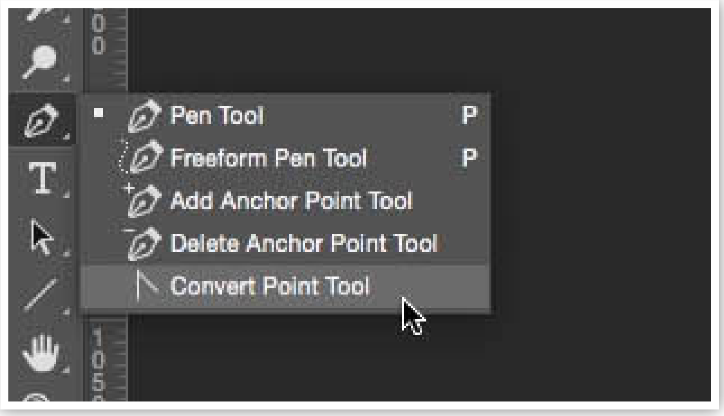
Using the Pen tool effectively takes some practice and a lot of patience. Here's the low-down on how it works.

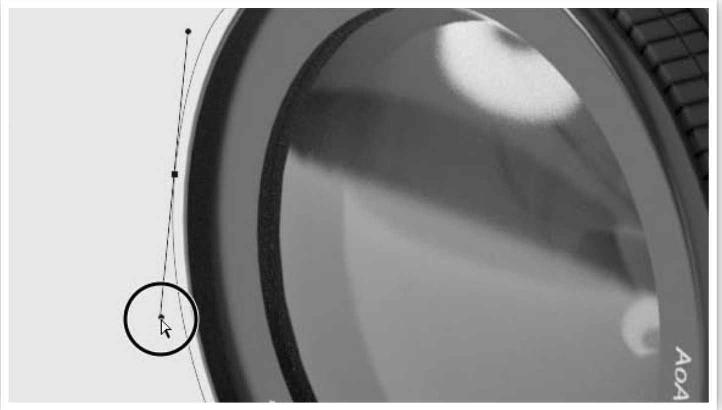

Pen Tool P
Freeform Pen Tool P
Add Anchor Point Tool
Delete Anchor Point Tool
Convert Point Tool



01 The Pen tool works by using anchor points which are connected by lines. To draw a curved line, first select the Pen tool from the Tool Palette.

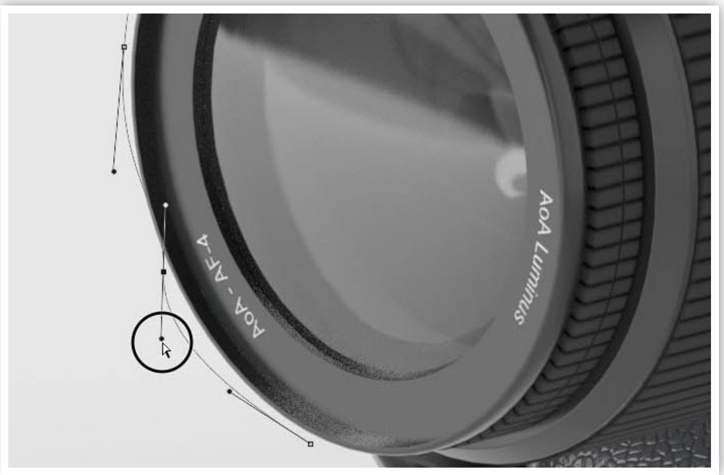
02 Click with the pen tool at three or four points on the line you wish to draw; these are called anchor points, and you'll see that there are straight lines connecting them.

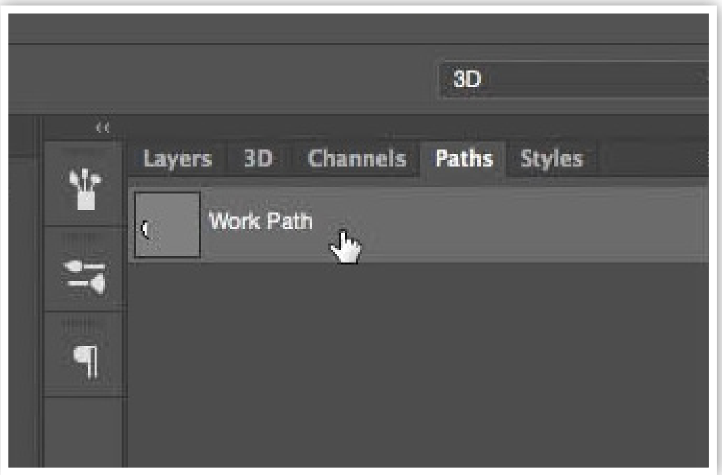

Pen Tool P
Freeform Pen Tool P
Add Anchor Point Tool
Delete Anchor Point Tool
Convert Point Tool



03 Next, click and hold on the Pen tool icon, and select the Convert Point tool. You use this to manipulate the anchor points and control the curvature of the line.

04 Click and hold on any of your anchor points, and drag away from the point. You should see two lines with handles on the ends extrude from the anchor point. This is called a tangent line.




3D
Layers 3D Channels Paths Styles
Work Path

05 If you move the cursor around you'll see the line linking your anchor points flex and bend. You can use this to bend the line to match the curvature of the edge you're trying to follow.

06 With practice and patience you can bend a curved line around even quite complex shapes. If you open the Paths palette you'll see the work path you've created appear in the list.

Basic Editing Techniques

Now we need to show you how you can use more of Photoshop's tools and add to your growing skill set. You can simply edit the brightness of a photo, or combine it with another one. There are some great techniques that will have you creating your own masterpieces in no time.

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44 - 45 Quick Mask Mode
46 - 47 Using Layer Masks
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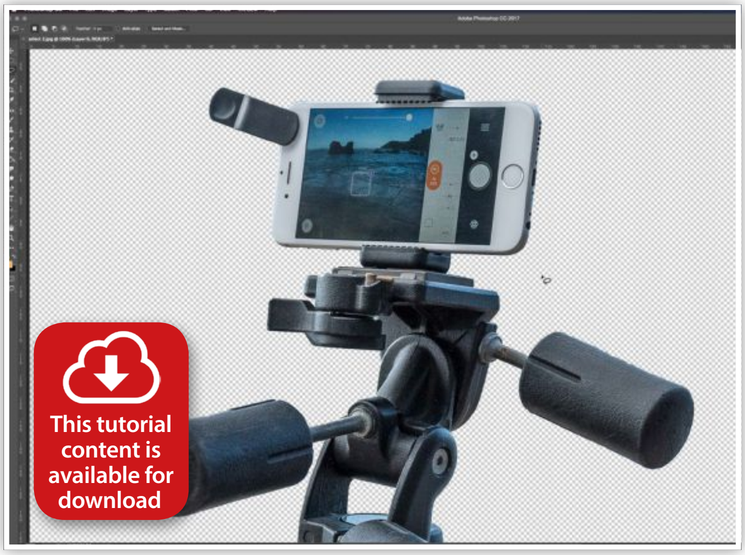
Making Selections

The ability to select and modify only part of an image is fundamental to how Photoshop works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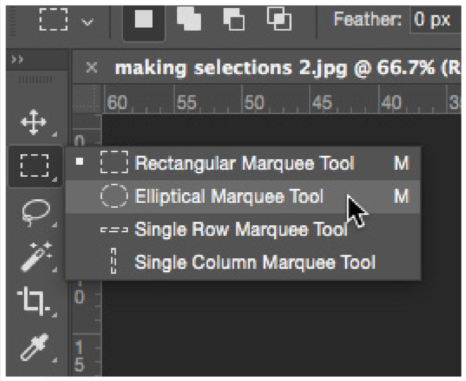
One of the most basic features of Photoshop is the ability to modify only part of an image, leaving the rest unchanged. The way that we do this is by using Selections, and there are several tools and menu operations that we can use to help us achieve this.

After the Move tool, the next three icons on the Tool Palette are all selection tools, giving you a wide range of methods for isolating an area of your image. Some are fully manual, while others use varying degrees of automation.

The most basic Selection tools are the Rectangular and Elliptical Marquee tools. These both allow you to manually select a simple shape of any size, or of a fixed size or aspect ratio. You can select several areas, either separately or joined together, and with a hard edge or a soft feathered edge. The various Lasso tools let you select an area of irregular shape, again with the option of a feathered edge. You can draw the area freehand, or use point-to-point lines for greater precision.

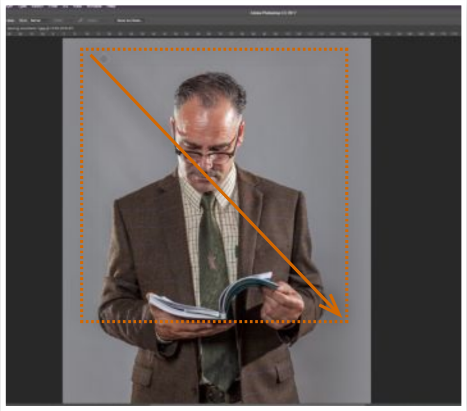
Let's take a look at the process of making a selection, and examine the various options that are available.

Elliptical Marquee Tool

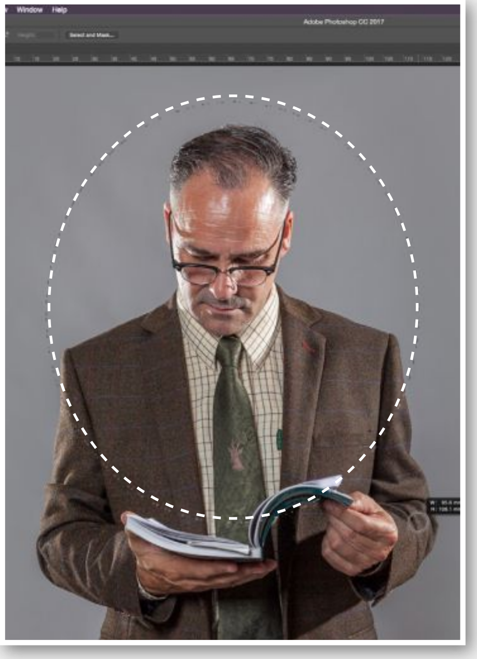

Feather: 0 px
making selections 2.jpg @ 66.7% (R
60
55
50
45
40
Rectangular Marquee Tool M
Elliptical Marquee Tool M
Single Row Marquee Tool
Single Column Marquee Tool

01 The Elliptical Marquee tool works in much the same way as the Rectangular Marquee, but draws a curved shape.

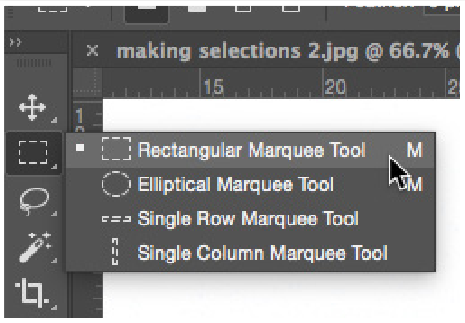
02 As with the Rectangular Marquee, you can set the size or aspect ratio. A ratio of 1x1 draws a circle, other ratios draw ellipses of various sizes.



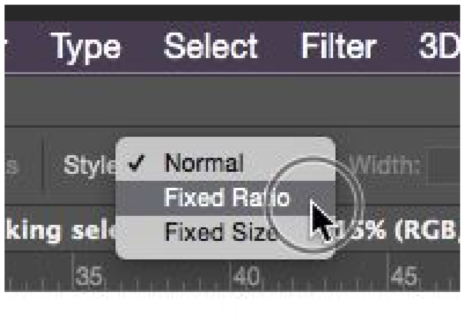
03 To draw an ellipse around your selection, imagine that it's actually a rectangle, start from one corner and drag to the diagonally opposite corner. This can be tricky to get right, so alternatively hold down the Alt key and start from the centre of where you want your ellipse to be.



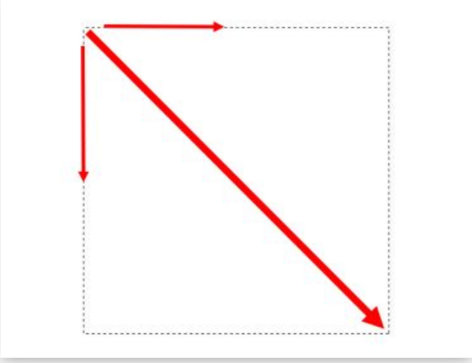
Simple Area Selection


making selections 2.jpg @ 66.7%
15
20
Rectangular Marquee Tool M
Elliptical Marquee Tool M
Single Row Marquee Tool
Single Column Marquee Tool

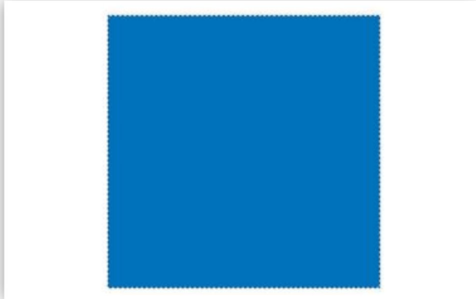
01 Let's start off with the simplest selection tool, the Rectangular Marquee. This is used, as the name implies, for selecting simple rectangular shapes.


Type
Select
Filter
3D
Style
✓ Normal
Fixed Ratio
Fixed Size
Width:
35
40
45

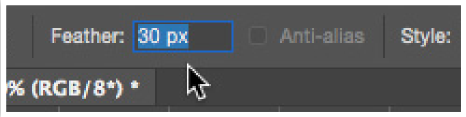
02 You can draw a freehand rectangle, or fix the size or aspect ratio by using the tool options. Let's draw a perfect square selection by setting a ratio of 1x1.



03 To draw a square, click on a point where you want one of the corners to be, then hold and drag to the diagonally opposite corner. You'll see the "marching ants" line of the selection box appear following the cursor.



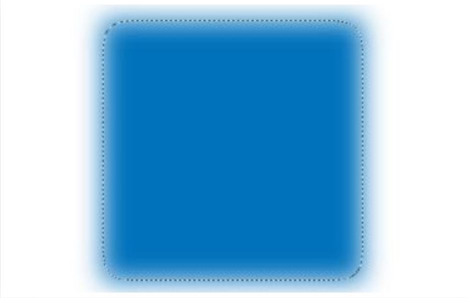
04 If you use the Paint Bucket tool to fill the area you've selected you'll see that the edges are very sharp.



Feather: 30 px

Anti-alias
Style:
% (RGB/8*) *

05 To make a soft-edged selection, type a number into the Feather box. The higher the number, the more blurred the edge will be.

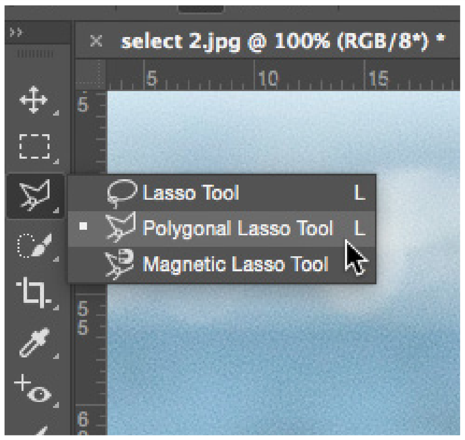


06 This time if you draw a selection and fill it, you'll see that the edges are very blurred, with the marquee "marching ants" line in the middle of the blurred area.

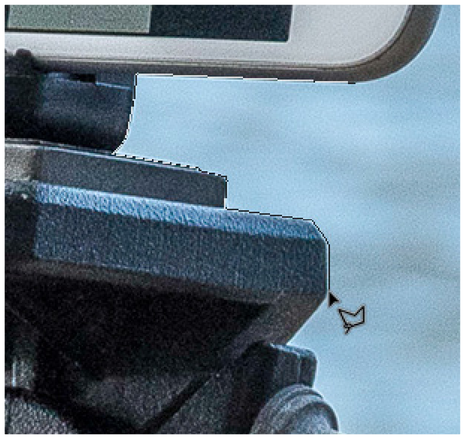
USEFUL TIP

If you want to select more than one area or add to the current selection, holding down the Shift key will temporarily put the tool into "Add to Selection" mode.

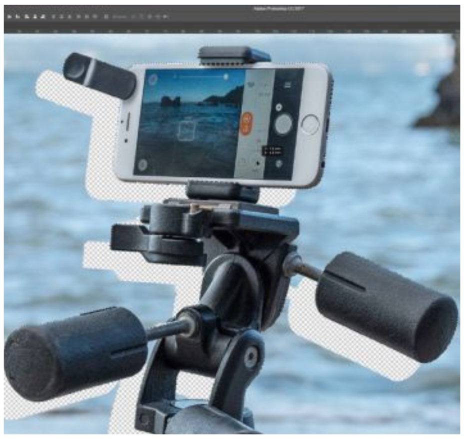
Polygonal Lasso Tool


select 2.jpg @ 100% (RGB/8*) *
5
10
15
Lasso Tool L
Polygonal Lasso Tool L
Magnetic Lasso Tool L

01 For selecting more complex shapes, the best option is the Polygonal Lasso tool, or if you want to draw freehand, then the Lasso Tool is the one to go for. Drawing freehand may be quite odd using a mouse, but with a little practice you can use it with confidence.



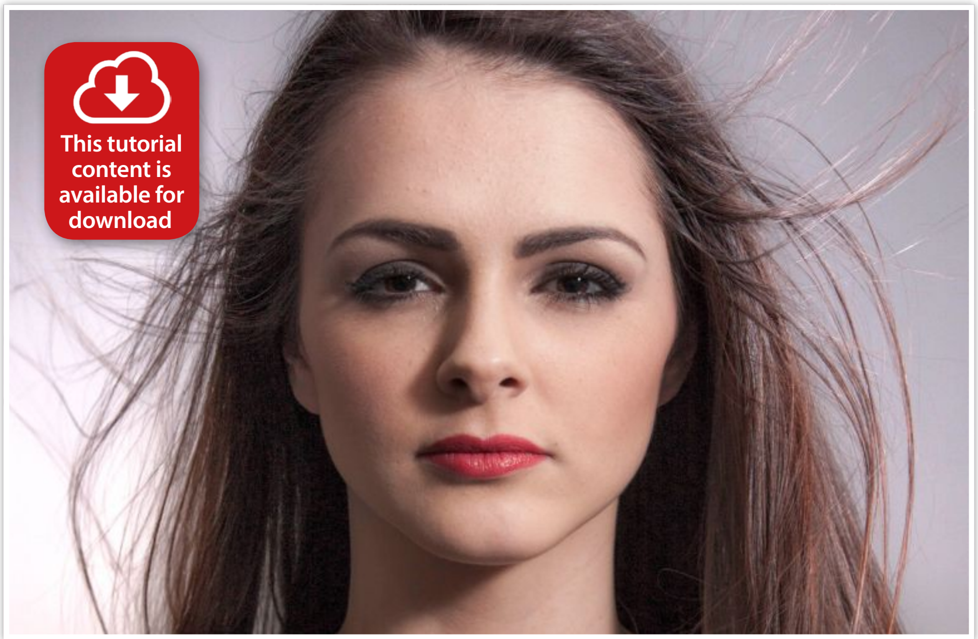
02 With the Polygonal Lasso, you click around the edge of the area you want to select. When you complete the loop, or double-click, the selection is completed and you'll see the "marching ants" border.



03 A Polygonal Lasso selection is ideal if you want to cut or copy a complex shape out of a background, for example to make it part of another picture. It is particularly helpful when your subject has lots of straight, regular edges that are easy to follow.

Modifying Selections

Photoshop has sophisticated tools to refine selections



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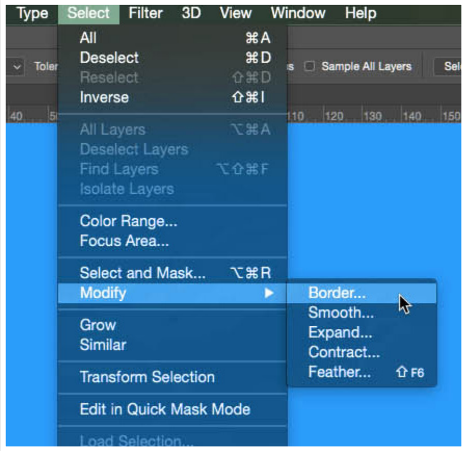
Photoshop's standard selection tools, the Marquee, Lasso and Magic Wand, are fine for making basic selections of regular, well defined shapes, but they're not so good at picking out soft-edged or very fine shapes. One thing in particular that has always been a problem is the edge of fine or untidy hair. Take this photo for example:

This model has been photographed in a typical studio setting, with good lighting and against a plain light grey background. Photos like this are used all the time for catalogues, advertising posters and the like.

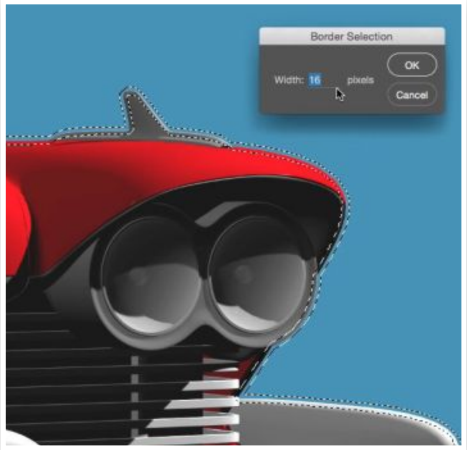
However, in order to fit these needs the model will have to be separated from the background. With a plain background like this, it would be tempting to use a normal selection tool such as the Magic Wand. However if we try it, what we end up with is something like this:

Modify Selection


Type Select Filter 3D View Window Help
All ⌘A
Deselect ⌘D
Reselect ⇧⌘D
Inverse ⇧⌘I
All Layers ⌥⌘A
Deselect Layers
Find Layers ⌥⇧⌘F
Isolate Layers
Color Range...
Focus Area...
Select and Mask... ⌥⌘R
Modify
Grow
Similar
Transform Selection
Edit in Quick Mask Mode
Load Selection...
Border...
Smooth...
Expand...
Contract...
Feather... ⇧F6
Sample All Layers

Photoshop has other tools to modify a selection which you'll find, appropriately enough, in the Select menu, under Modify. The options include Border, Smooth, Expand, Contract and Feather. They're all relatively simple, but useful nonetheless. We have some examples to show you.

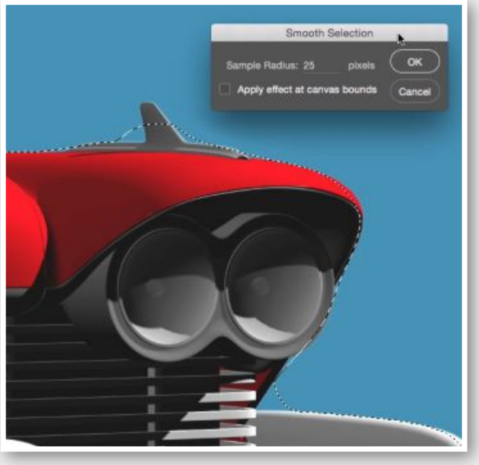
Border


Border Selection
OK
Cancel

Width: 16 pixels

Border converts the single-line selection into a border of the specified width. You can use this selection to create a border around your selection by using the Paint Bucket tool. Be aware that the border extends an equal amount from either side of your original selection.

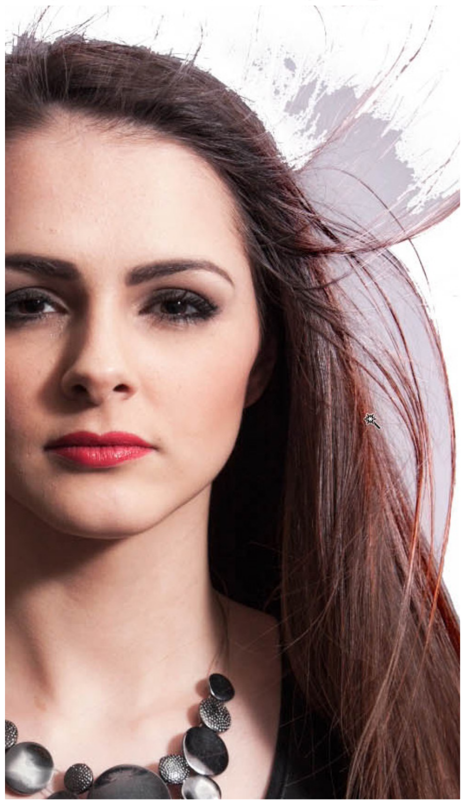
Smooth


Smooth Selection
OK
Cancel

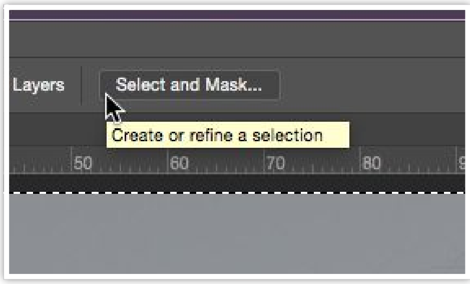
Sample Radius: 25 pixels

☐ Apply effect at canvas bounds

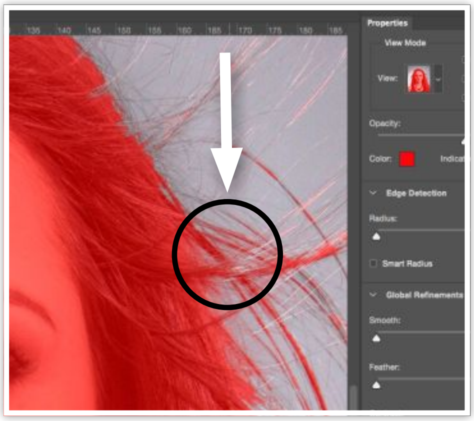
Smooth removes the kinks and wrinkles from the line of your selection. It's useful when you're selecting smooth-edged objects, but it will round off the corners of any irregular shapes. The larger the value of Smooth Selection, the smoother and less detailed the selection becomes.



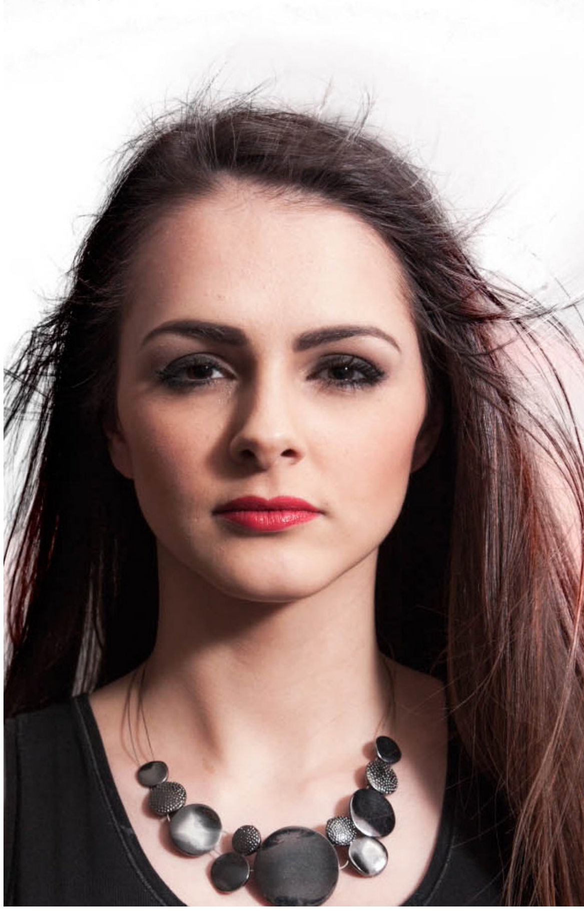
As you can see, the edge around the model's hair looks terrible. The automatic Magic Wand selection has produced a very jagged edge, because it can't distinguish between the fine edge of the hair and the background. Fortunately the latest version of Photoshop has a feature called Select and Mask, which is capable of making much finer distinctions.


Layers
Select and Mask...
Create or refine a selection
50
60
70
80

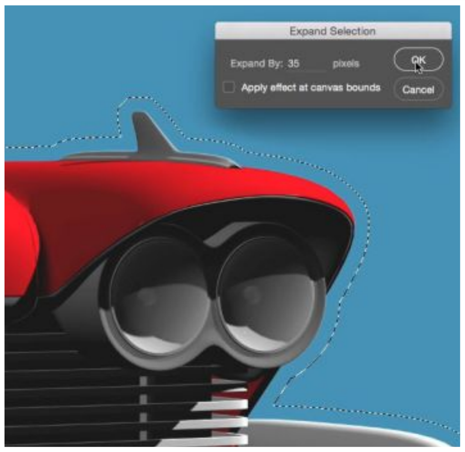
Select and Mask is very easy to use. Starting with a Magic Wand or Polygonal Lasso selection as close as possible to the edge of the hair or any other soft edge, click on the Refine Edge button on the tool options bar. In the dialog window that opens, in Edge Definition, check the box marked Smart Radius, and use the square brackets keys to set the brush size so that it's large enough to cover the hazy edge area around the hair. Then simply paint around the edge, overlapping both the model and the background.


Properties
View Mode
View:
Opacity:
Color:
Indica
Edge Detection
Radius:
☐ Smart Radius
Global Refinements
Smooth:
Feather:

When you've been around all the edge area that you want to refine, click OK, and then wait a few seconds while the program recalculates the edge. As you can see here, the result is a good improvement over the first attempt.



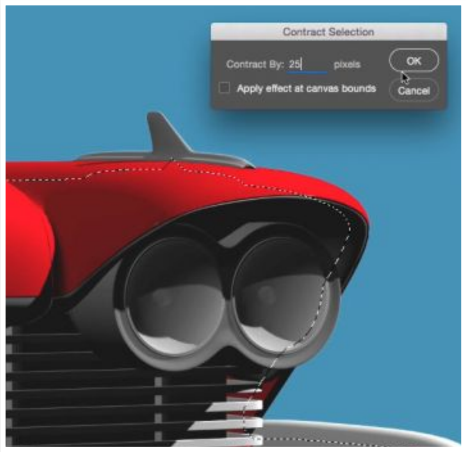
Expand


Expand Selection
☐ Apply effect at canvas bounds
OK
Cancel

Expand By: 35 pixels

Expand, as the name suggests, expands the size of the selection by the specified number of pixels. The larger the value you expand the selection by, the detail and shape of your original selection will begin to decrease as it enlarges outwards.

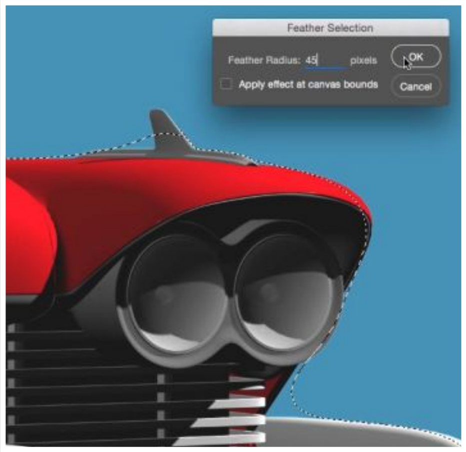
Contract


Contract Selection
☐ Apply effect at canvas bounds
OK
Cancel

Contract By: 25 pixels

Contract is the opposite of Expand. It shrinks the size of the selection by the specified number of pixels. As with the Expand option, the more you Contract the selection, the original selection shape's detail will become less well defined.

Feather


Feather Selection
☐ Apply effect at canvas bounds
OK
Cancel

Feather Radius: 45 pixels

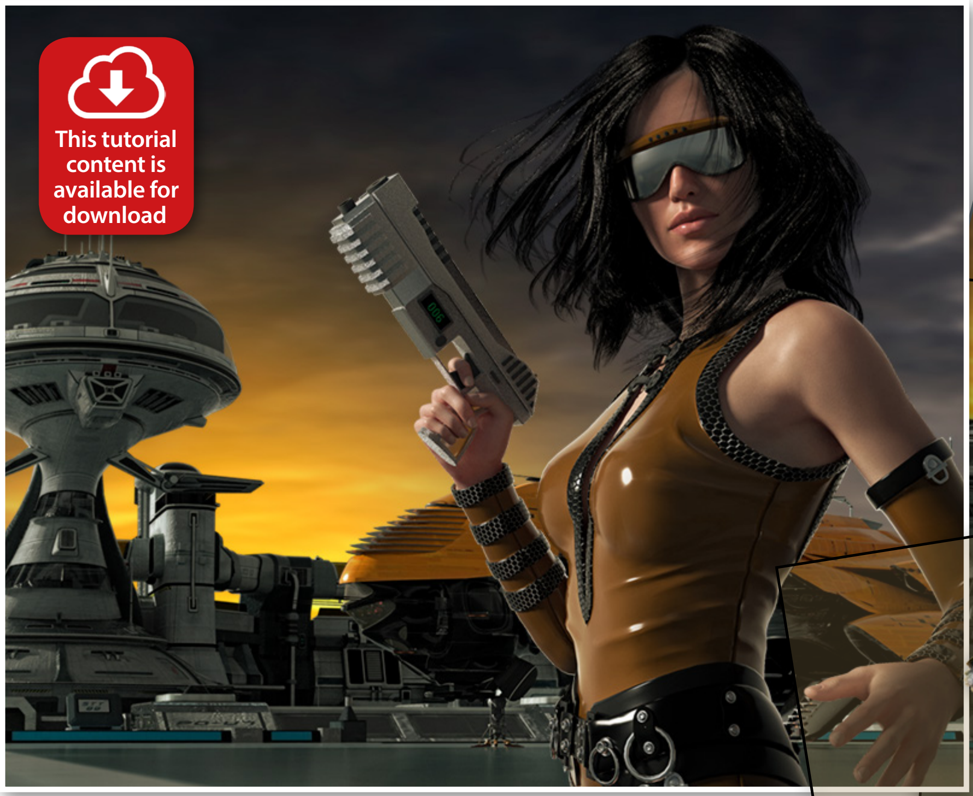
We've looked at Feather before. It softens the edge of the selection by the radius set in the dialog box. It's perhaps the most useful option here, particularly if you're trying to copy and paste the selection into a background. Unlike Smooth, this creates a soft vignette effect.

Using Layers

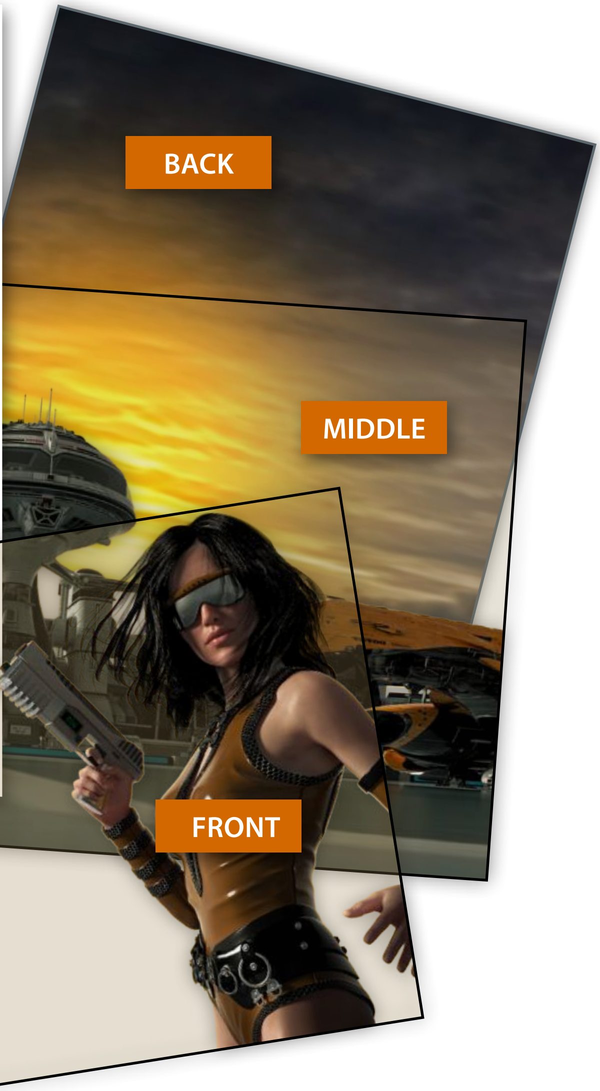
Understanding layers is fundamental to Photoshop editing

The concept of Layers was first introduced with Photoshop 3.0 in 1994, and has become the very core of Photoshop image editing, as well as being imitated by every other image editing program on the market. Layers are exactly what they sound like; the elements of the image are stacked up and displayed in descending order. Since layers can include transparency, lower layers can be visible through higher layers.

Effects, adjustments and operations can be applied to individual layers, or to all the layers at once. You can move layers around relative to one another, change the order of layers in the stack, turn layers on or off, and delete layers without affecting the others. Some people seem to have a hard time getting their head around the concept of layers, so the best way to think of them is as a pile of glass panels with the elements that make up the image painted onto them, with you looking down on them from above to see how they stack up.



This tutorial content is available for download



Layers have a number of advantages. For one thing, the ability to change one element on one layer without affecting the other layers means that you can edit your image non-destructively. For example if you want to perform an operation on a layer but you're not sure how it's going to turn out, just make a duplicate layer, set the original to be invisible, then do your editing on the copy. If you don't like the result, you can simply delete it and go back to the original.

There are four main types of layer. There are Pixel layers, which contain the graphical elements of the image. There are Text layers, which contain text information which can be edited and resized. There are Vector layers, which contain vector information such as shapes and work paths, and then there are Adjustment layers, which contain embedded commands that affect the layer immediately below. We'll look at Adjustment layers in more detail on the following pages.

There is a downside to using layers, and that is the file sizes they generate. Adding layers and the information that goes along with them massively increases the size of the file, so when you've finished editing and you want to save the picture you've created, it's usually a good idea to Flatten the image, which merges all the layers together into a single image.

USEFUL TIP

Click on a layer, press and hold the Shift key on your keyboard and click on another layer to multi-select a number of layers.

The Layer Palette

Knowing your way around the Layer palette is vital if you want to make the best use of this feature.

Blend Mode

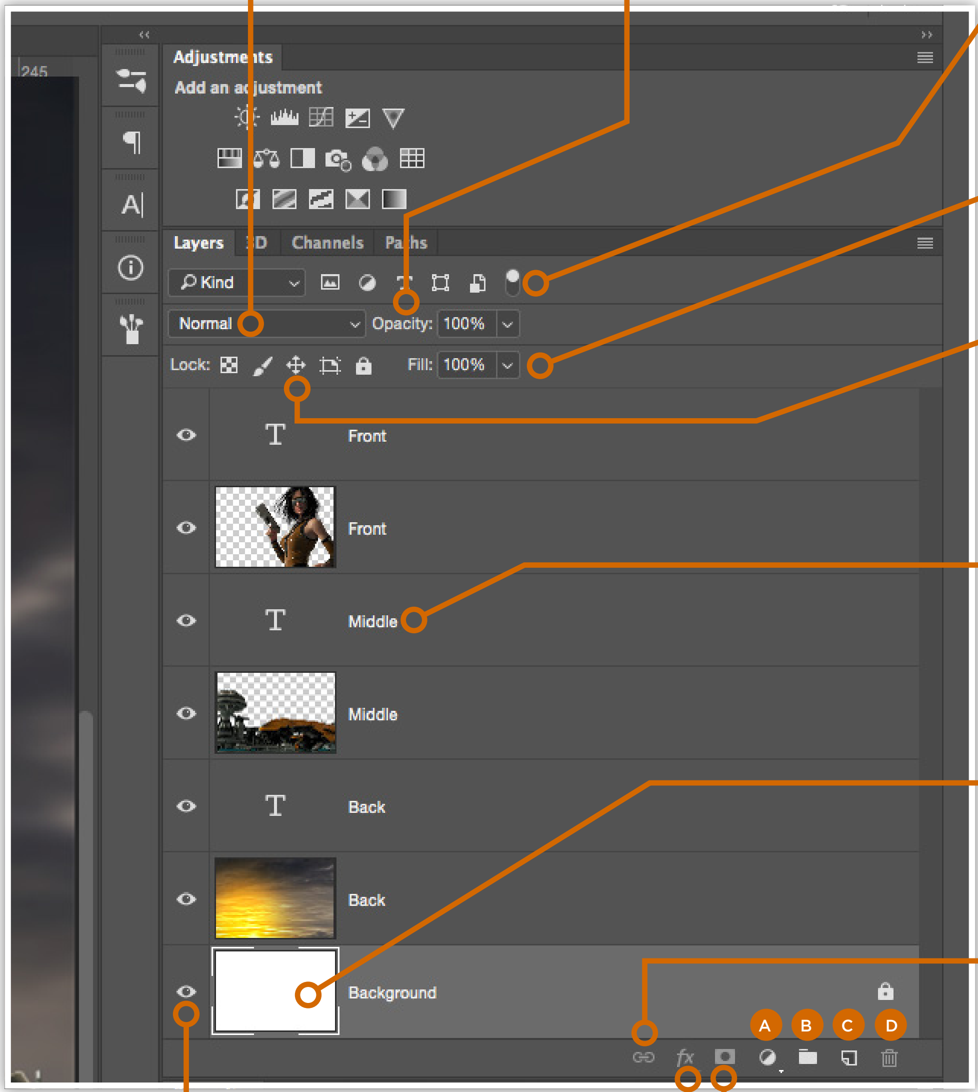
Determines how the layer interacts with the layer below it. Can be changed for every layer one by one, or for a group.

Opacity

Controls how transparent the layer is, and how much of the layer below will show through.

Layer Filters

Choose to display only one type of layer, or all of them, and by selecting from the drop-down you can choose what order to show them in.



Fill

Similar to Opacity, but only works on pixel information, ignoring blending options and layer effects.

Layer Locks

By clicking on these buttons you can lock the layer from any further activity. Transparency, image pixels and position can be locked independently of each other.

Text Layer

There are several different types of layer. Text layers, not surprisingly, contain text characters.

Background

The Background layer is the default bottom layer, and always starts off locked when you open a new Photoshop document.

Link Layers

Highlight a few layers and then click this button to link the layers. Transform and Move commands will affect all linked layers.

Visibility

Clicking on the eyeball simply renders the layer and all its effects invisible.

Layer Styles

Add effects such as drop shadow, bevelled edges, inner glow and more.

Layer Mask

Add a mask to a pixel-based layer to reveal or conceal information using a black or white brush.

A Adjustment Layer

An alternative to the main layer menu, you can add all the adjustment effects such as Levels, Brightness and Contrast and Saturation here too.

B New Group

Creates a new layer group, into which you can drag and drop layers, which helps you to organise layers in a big complicated composition.

C New Layer

Clicking on this button creates a new blank layer directly above the currently active layer.

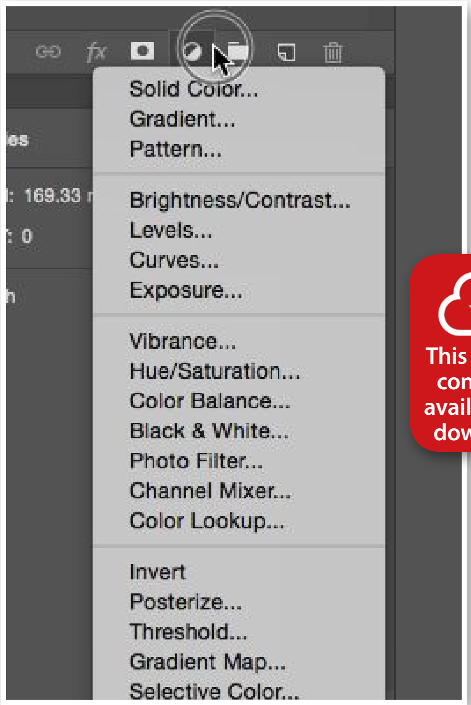
D Delete Layer

Does exactly what you'd expect it to do. Click to delete the currently active layer, or drag a layer onto the button to delete it.

Adjustment Layers

A great way to edit your images without damaging them

Although there are many editing options in the Image > Adjustment menu, they all have one thing in common. When you apply them to an image the effect they have is destructive, because they discard information from the original image. For example, if you apply Curves, the Hue/Saturation, then add a Photo Filter effect, that's three operations that have discarded information, each one degrading your image quality. If you apply an operation repeatedly, such as multiple Curves corrections, you'll actually be able to see the degradation. The only way to undo the damage done by these modifications is to revert to an earlier version by using undo or the History palette, but that also undoes all your subsequent editing as well. This degradation is much worse with 8-bit than with 16-bit images, since there's less information to start with.


Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...
169.33
0

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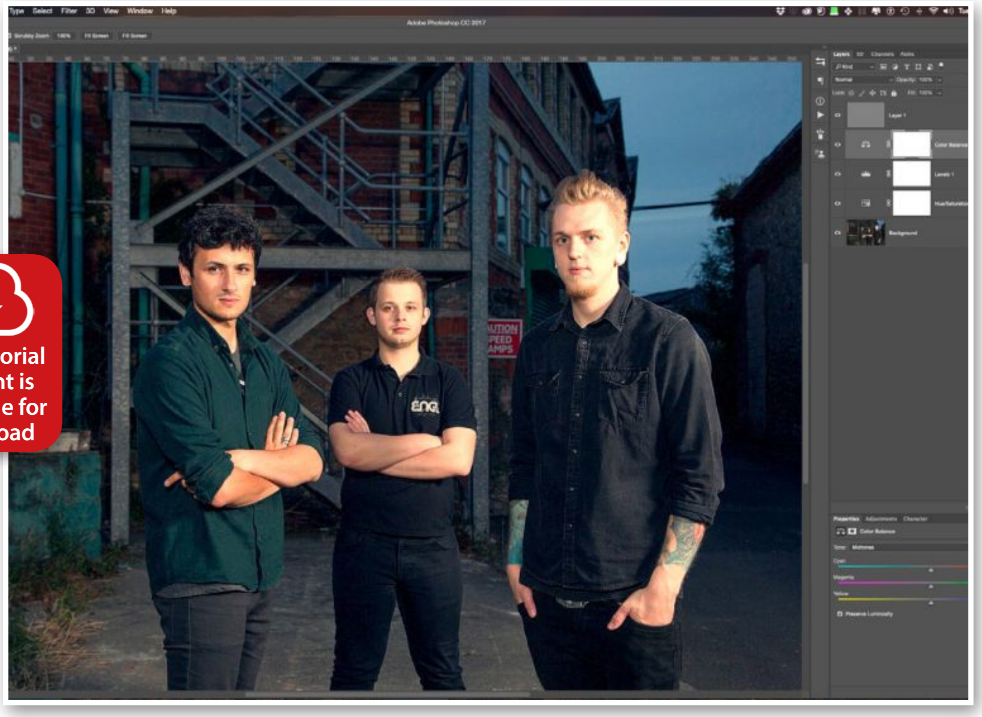


It's impossible to avoid this image degradation altogether, but by using Adjustment Layers we can reduce it as much as possible. Adjustment Layers sit above the pixel layer in the stack, and their effects are applied in real time as the layers are displayed. That way if you change your mind about an effect, or wish to change it after it has been applied, your alteration doesn't have any further effect on the layer below it, and the image degradation isn't applied until the layers are merged when flattening the image.

You can apply Adjustment Layers in several ways. First, you'll find a list of available layers in the Layer > New Adjustment Layer menu. Second, if you have the Adjustments palette open (it's open in the default interface workspace) you can click on the button for the layer you want to apply. Third, you can click on the middle button at the bottom of the Layer Palette. All of these offer exactly the same list of options and produce the same results.

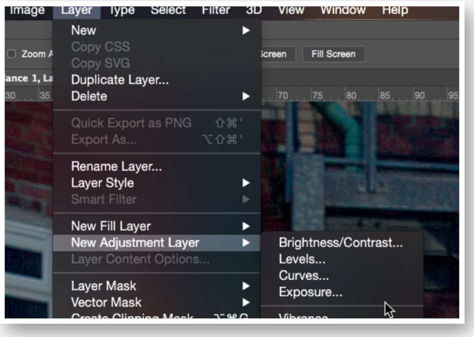


Image
Layer
Type
Select
Filter
3D
View
Window
Help
New
Copy CSS
Copy SVG
Duplicate Layer...
Delete
Quick Export as PNG
Export As...
Rename Layer...
Layer Style
Smart Filter
New Fill Layer
New Adjustment Layer
Layer Content Options...
Layer Mask
Vector Mask
Brightness/Contrast...
Levels...
Curves...
Exposure...
Fill Screen

The Adjustment Layer Palette

Click on any of these buttons to instantly create a new adjustment layer.

01 Brightness/Contrast
Edit image tonal range.

02 Levels
Adjust colour and tonal range.

03 Curves
Adjust points through the tonal range.

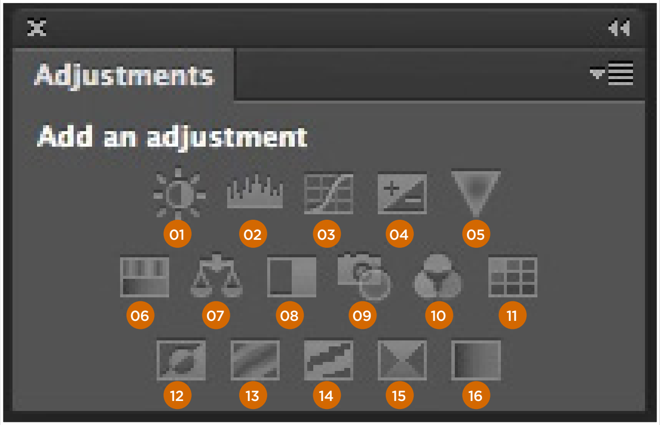
04 Exposure
Adjust an images' exposure range.

05 Vibrance
Enhance less saturated colours first.

06 Hue/Saturation
Alter Hue, Saturation and Lightness.

07 Colour Balance
Add colour to shadows and highlights.

08 Black and White
Convert to monotone or greyscale.



09 Photo Filter
Add custom colour cast to images.

10 Channel Mixer
Create tinted or greyscale images.

11 Colour Lookup
Add preset colour effects to images.

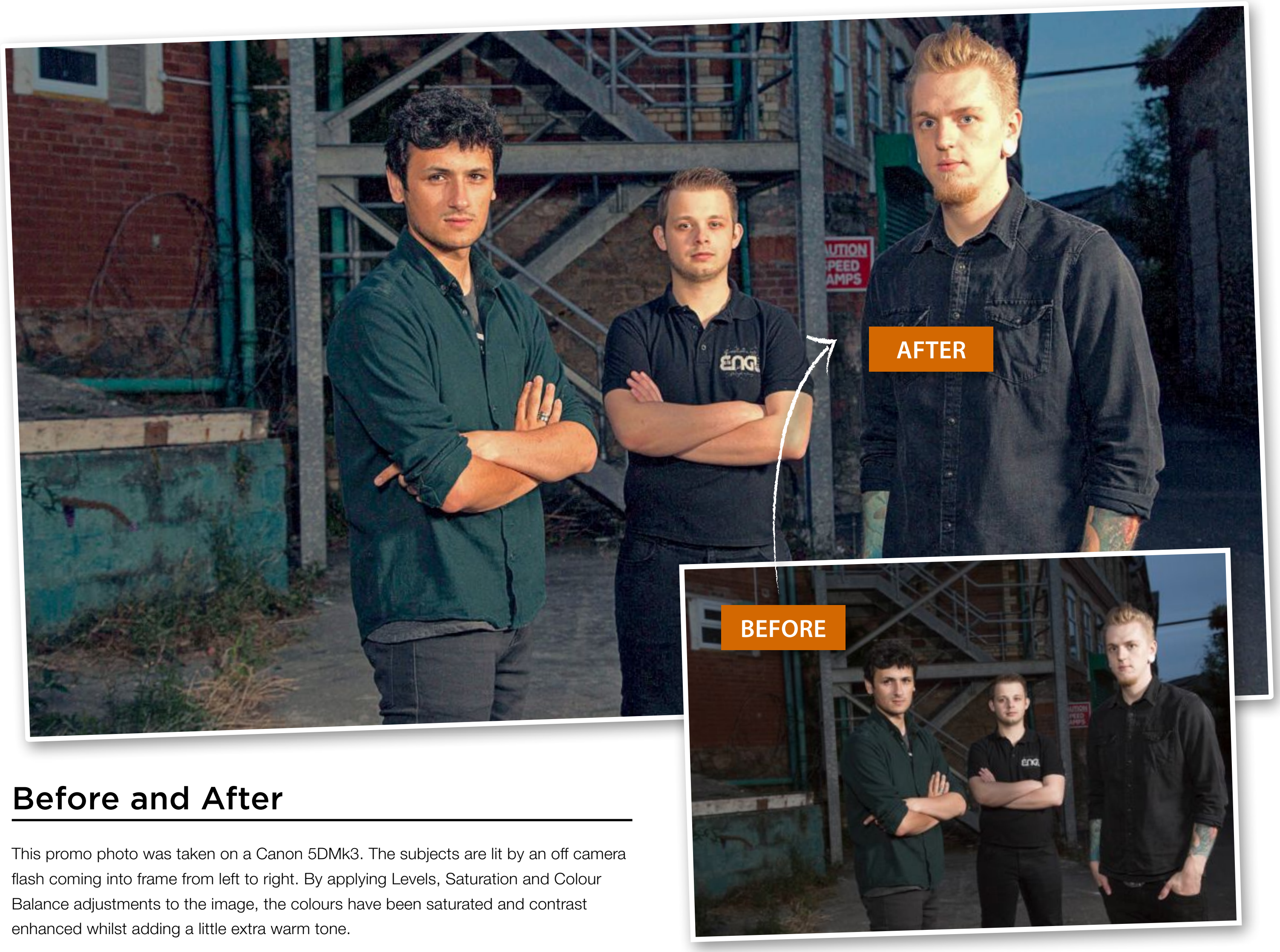
12 Invert
Inverts image colours like a negative.

13 Posterize
Adjust the number of tonal levels.

14 Threshold
Convert to black and white bitmap.

15 Selective Colour
Alter individual primary colours.

16 Gradient Map
Maps an image to a custom gradient fill.

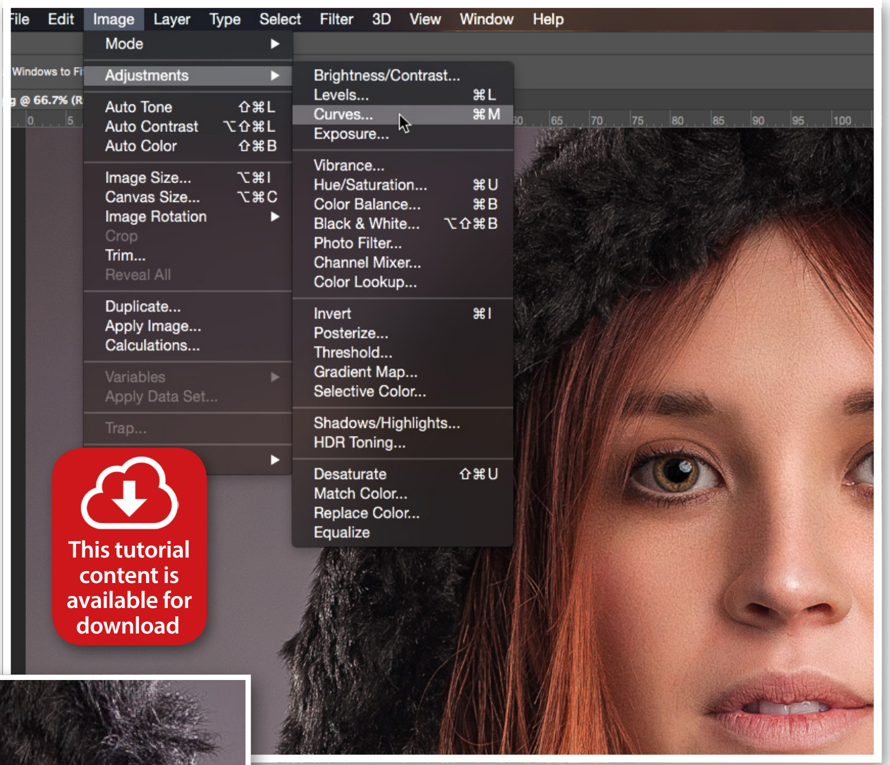


Before and After

This promo photo was taken on a Canon 5DMk3. The subjects are lit by an off camera flash coming into frame from left to right. By applying Levels, Saturation and Colour Balance adjustments to the image, the colours have been saturated and contrast enhanced whilst adding a little extra warm tone.

Curves and Levels

The most versatile way to adjust brightness and contrast in your digital images


File
Edit
Image
Layer
Type
Select
Filter
3D
View
Window
Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...
Invert ⌘I
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights...
HDR Toning...
Desaturate ⇧⌘U
Match Color...
Replace Color...
Equalize

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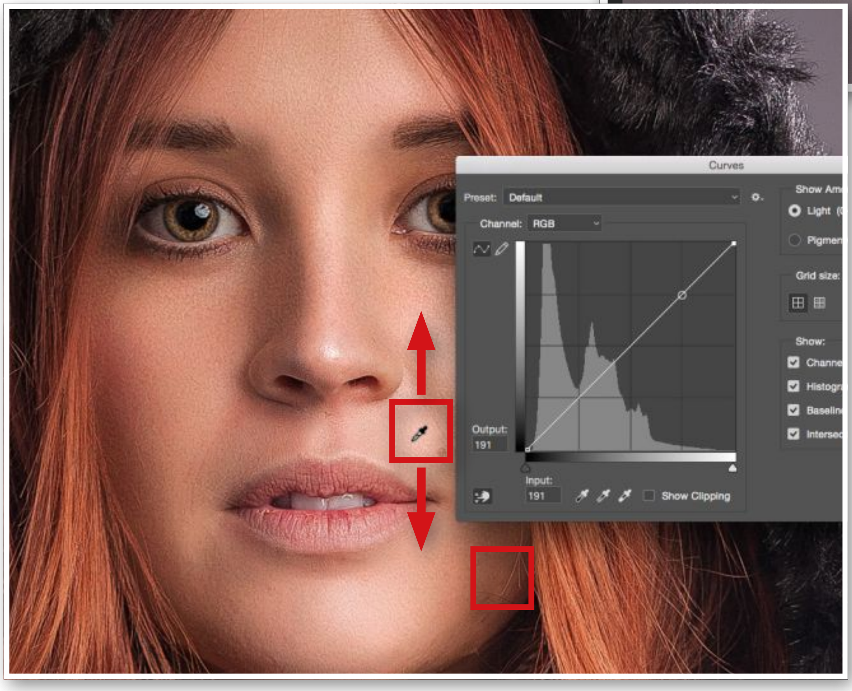

Curves
Show Am
Light
Pigmen
Grid size:
Show:
Channe
Histogr
Baselin
Intersec
Show Clipping

Preset: Default

Channel: RGB

Output: 191

Input: 191

You'll find the Curves function in the Image > Adjustments menu, or use the keyboard shortcut Cmd+M. The Curves dialog looks a bit daunting at first; a graph with a diagonal line running up the middle of it, like a difficult piece of maths homework. It's nothing to be scared of though, and is in fact the most useful and versatile tool for making adjustments to the exposure and tonal balance of your images. Use this picture of model Gemma as a starting image. What we want to do first is crop it down so we just have the main part of her face in the picture with some hood and hair.

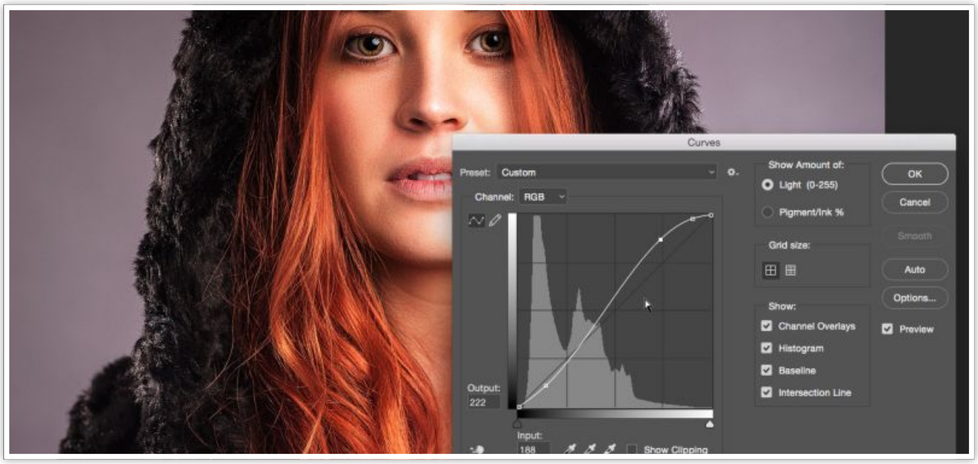
The Curves graph is a histogram showing the relative strengths of different tones within the image. It shows the input distribution along the bottom of the graph, and the output up the vertical axis. The straight diagonal line from corner to corner indicates that there is a 1:1 ratio between input and output at all tones; the output is exactly the same as the input, as you'd expect. It is by adjusting the line and altering the ratio of input tones to output tones, that we can achieve a number of effects. The left-hand end of the horizontal axis represents the darker tones, while the right-hand end represents the highlights.

The Curves graph can be manipulated in several ways. You can move the line directly, by clicking on it to place new anchor points and then dragging these points into new positions. You can also use the arrow keys to nudge a selected point up, down, left or right. There's no limit to where the line can start or finish, or where it goes in between, which can lead to some extraordinary results.

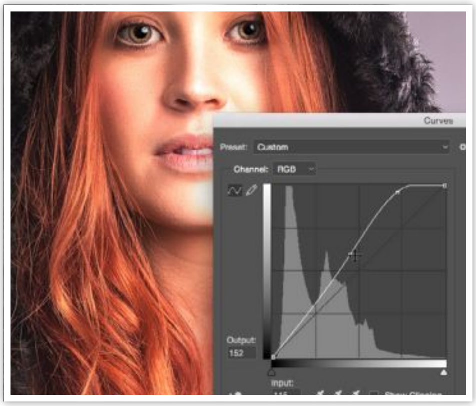
In later versions of Photoshop there's an even more useful way to use Curves. Just to the lower left of the histogram you'll see a button with a hand and two arrows on it. If you click this button and then move the cursor over the image you'll notice a point on the line move up and down as the cursor passes over lighter and darker areas. Pick a spot that you want to lighten, click on it and drag upward, and you'll see the tone curve move to match. Using this awesome feature you can selectively lighten or darken pretty much every tone in the image.

Boosting Contrast

Add two anchor points to the tone curve roughly one-third of the way from either end. Drag the shape of the line into a narrow S-shaped curve, slightly raising the upper half of the curve and lowering the lower half of it, leaving the mid-point and both ends in the same positions. This will brighten the lighter areas of the image, while darkening the darker areas, increasing the contrast while maintaining the same overall exposure. It's an excellent way to make very precise adjustments to contrast. Mid-tone lightness can be adjusted by moving the mid-point on the curve up or down.

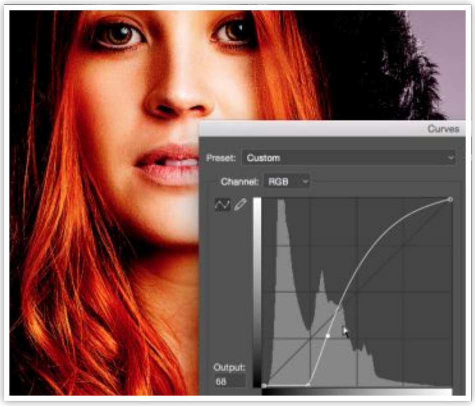

Curves
Preset: Custom
Channel: RGB
Show Amount of:
○ Light (0-255)
○ Pigment/Ink %
Grid size:
Show:
☑ Channel Overlays
☑ Histogram
☑ Baseline
☑ Intersection Line
OK
Cancel
Smooth
Auto
Options...
☑ Preview
Output:
222
Input:
188
Show Clipping

Emphasising Highlights


Curves
Preset: Custom
Channel: RGB
Output:
152
Input:

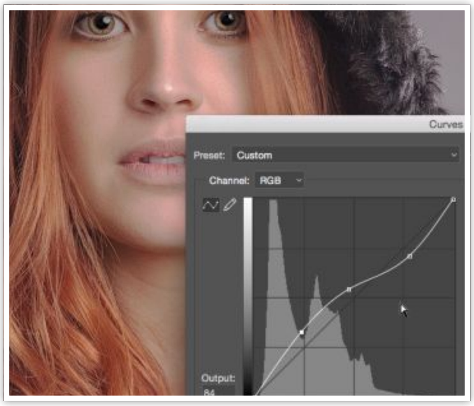
To boost the highlights of an image move the highest point leftwards along the top horizontal axis. This increases the brightness of the lighter pixels, and may cause the brighter highlights to be burned out, but the result can be quite pleasing for the right kind of image. This technique works well in monochrome, producing an ethereal high-key image.

Emphasising Shadows


Curves
Preset: Custom
Channel: RGB
Output:
68

Moving the lowest point on the curve to the right will darken the shadows, but this will lose both shadow and mid-tone detail. This can be alleviated by moving the mid-point of the curve upwards slightly, flattening the upper part of the curve and brightening the mid-tones. This emphasising of shadows is very similar to boosting contrast, but can create a more extreme result.

Brightening Mid-tones


Curves
Preset: Custom
Channel: RGB
Output:
84

For images with very high contrast sometimes it is necessary to boost the mid-tones to balance the image. To do this, set three points on the tone curve at roughly equal positions along the curve, and then move the middle one upwards to achieve the effect. The other two points act as anchors, keeping the shadows and highlights unchanged. Moving the mid-point downwards has the opposite effect.

Levels

A quick, easy and accurate way to adjust brightness and contrast

Also in the Image > Adjustments menu you'll find Levels, keyboard shortcut Cmd+L. The Levels function is easier to use than Curves, and lets you quickly adjust the black and white points and overall brightness of your image. It's particularly useful for images that contain a lot of light or dark areas, such as dark objects on a light background, because it provides a method for fixing the lightest and darkest areas of the image, while leaving the mid-tones free to be adjusted upward or downward.

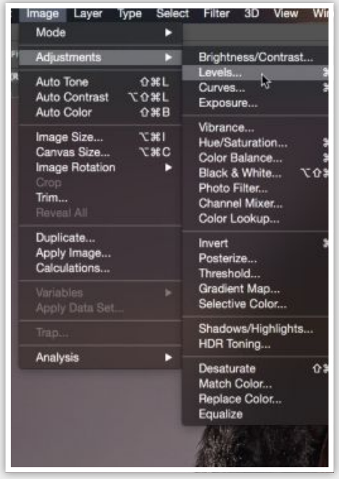
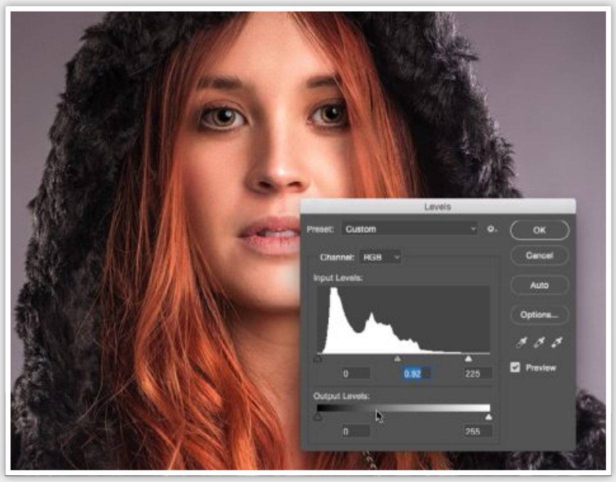


Image Layer Type Select Filter 3D View Wi
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights...
HDR Toning...
Desaturate
Match Color...
Replace Color...
Equalize


Levels
Preset: Custom
Channel: RGB
Input Levels:
0
0.92
225
Output Levels:
0
255
OK
Cancel
Auto
Options...
☑ Preview

Cropping and Resizing

Changing the size of a digital photograph

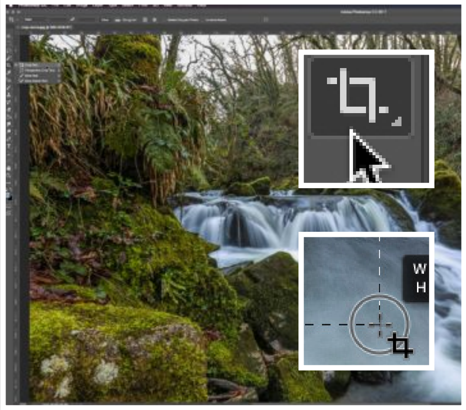
Sometimes a digital photograph can be the wrong size. Maybe you've got too much of the surroundings in the picture, when you wanted to concentrate on just the main subject, or maybe the whole image is too big, and you need to make it smaller to send via email or publish on a website. Doing both of these things is very quick and simple in Photoshop.

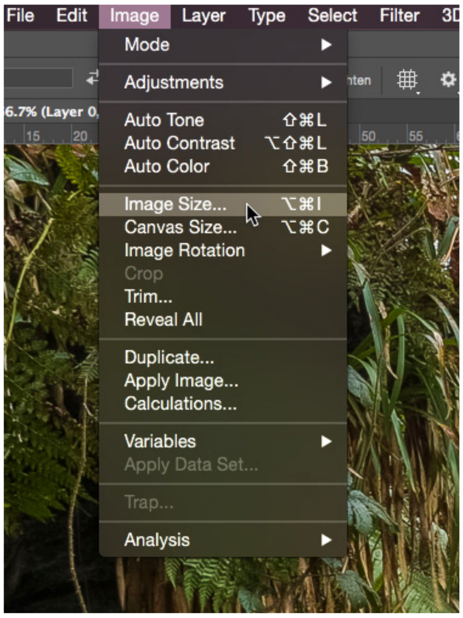
Use this waterfall image as a starting point. What you want to do first, is crop it down so you just have the main part of the falls in the picture.

This tutorial content is available for download

01 The best tool for the job is, not surprisingly, the Crop tool. You'll find it in the tool palette, fourth down from the top. It looks a bit like two set-squares.

02 The crop tool is very easy to use. Simply click near one corner and then drag a box around the area you want to crop. Don't worry if you don't get the size exactly right first time, because you can adjust the size of the box by using the drag-handles on each side and corner. Press Enter to perform the crop.




File Edit Image Layer Type Select Filter 3D
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis

03 In the next step we'll resize the image to make it more manageable. To do this you'll need to get to the Image menu and select Image Size, or use the keyboard shortcut Cmd + Alt + I.

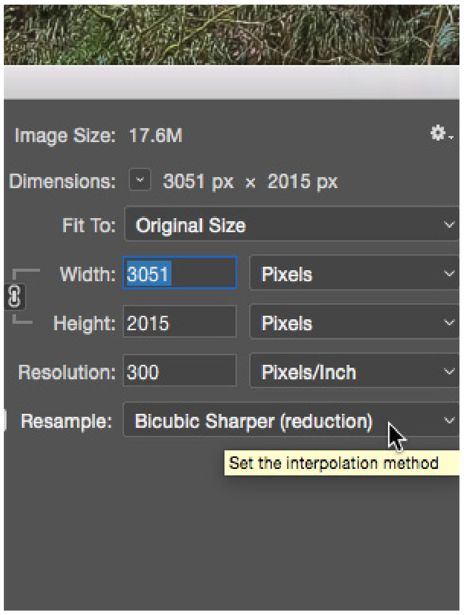


Image Size: 17.6M

Dimensions: 3051 px × 2015 px

Fit To: Original Size

Width: 3051 Pixels

Height: 2015 Pixels

Resolution: 300 Pixels/Inch

Resample: Bicubic Sharper (reduction)

Set the interpolation method

04 In the Image Size dialog box, check the box marked Resample Image, and open the drop-down option panel below it. We're reducing the size of this picture, so select Bicubic Sharper.

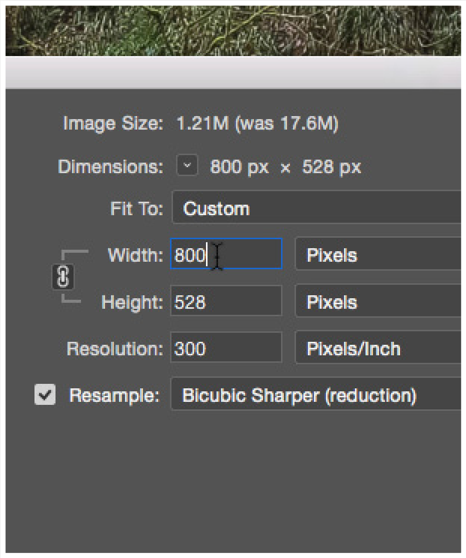
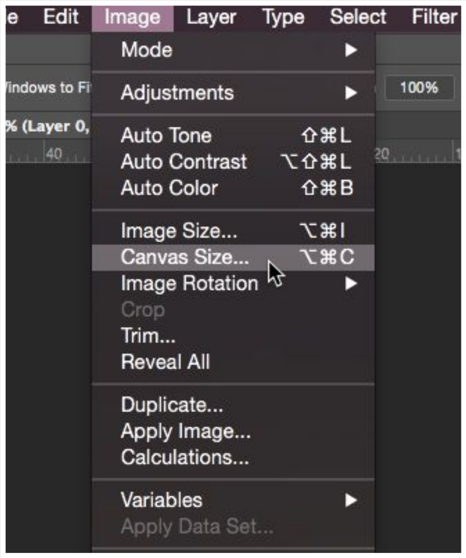
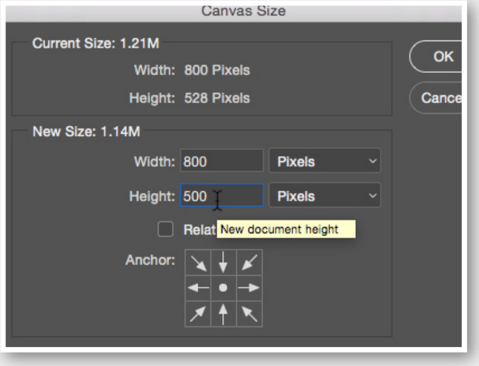


Image Size: 1.21M (was 17.6M)
Dimensions: 800 px × 528 px
Fit To: Custom
Width: 800 Pixels
Height: 528 Pixels
Resolution: 300 Pixels/Inch
☑ Resample: Bicubic Sharper (reduction)

05 In the Pixel Dimensions panel, enter the width that you want your image to appear. If we were preparing this picture for a website, a width of 800 pixels would be ideal. The height will change automatically to keep the aspect ratio the same. Press OK to resize the picture.


e Edit Image Layer Type Select Filter
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
100%

06 Next, go back to the Image menu, but this time choose Canvas Size, or use the keyboard shortcut Cmd + Alt + C. Canvas Size will allow you to be able to extend the dimensions of your current document by adding extra pixels to the image. Bear in mind this is different than simply resizing the image.


Canvas Size
Current Size: 1.21M
Width: 800 Pixels
Height: 528 Pixels
New Size: 1.14M
Width: 800 Pixels
Height: 500 Pixels
☐ Relat New document height
Anchor:

07 You'll see the current size in pixels at the top of the panel, with the width as 800 pixels. In the lower window put in a height of 500 pixels. If your main subject is not in the centre of the frame, you can alter the anchor point by clicking on the arrows surrounding the box below. Click OK to perform the resize. You'll get a warning that you're about to chop off part of the image, but just ignore it.

Now we've resized the image to 800 x 500, a convenient size for display on many mobile devices, and ideal for uploading to a website or sending via email.

Quick Mask Mode

There's a quicker way of editing selections and masks

USEFUL TIP

By varying the transparency of the Quick Mask selection you can alter the effect of the edit you want to perform.

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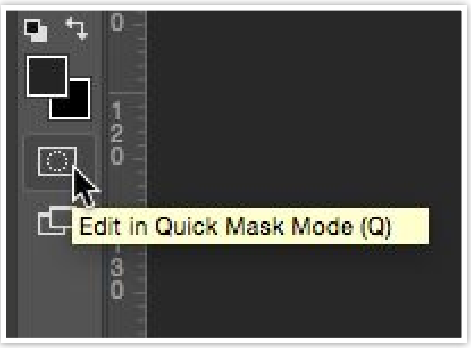
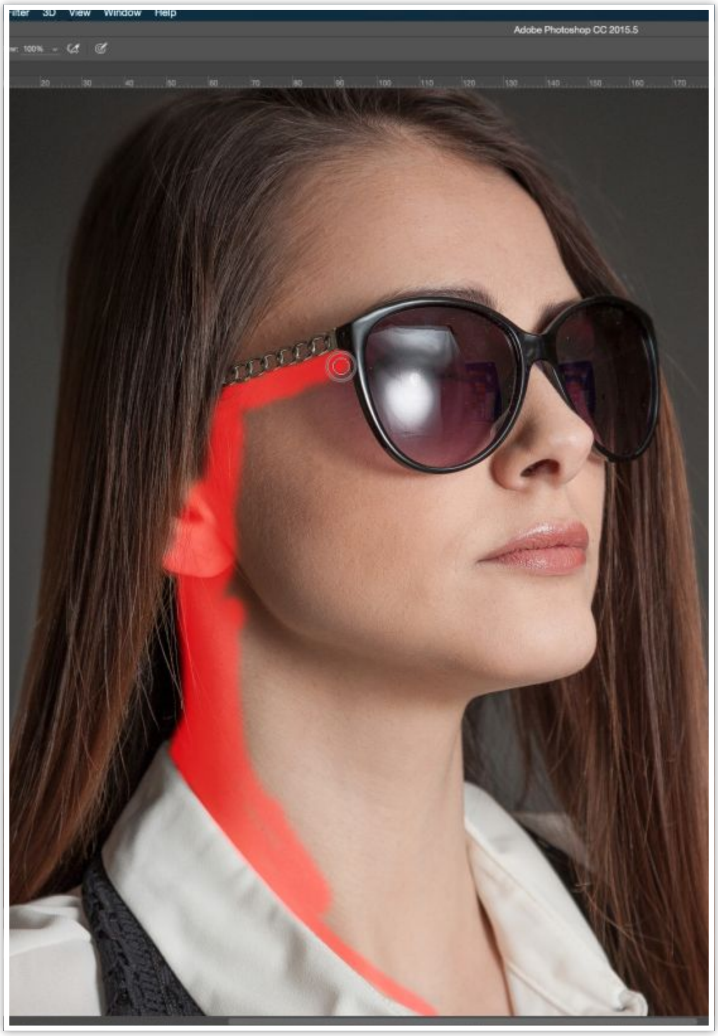
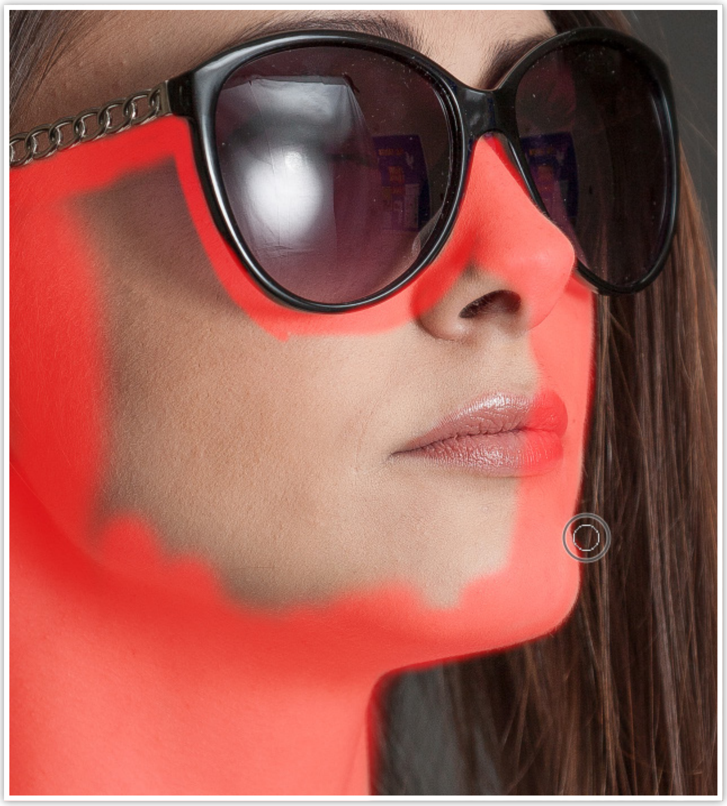


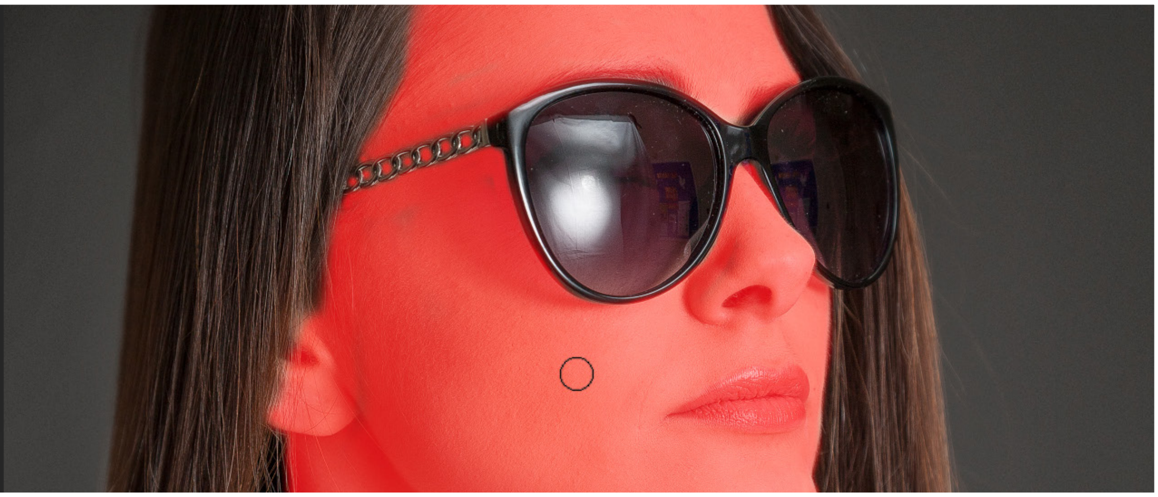


Often when editing in Photoshop it's useful to be able to block off certain areas that we don't want to be affected. For that we use masks, and there are several ways of creating them, but by far the easiest is Quick Mask, a fantastically useful feature that was first introduced in Photoshop 7. Quick Mask lets you create and edit masks and selections quickly and easily using any of Photoshop's pixel painting tools to apply a brushed mask with freehand strokes of the mouse. It's extremely simple to use, but it can produce a wide and varied range of results. You'll find the Quick Mask mode button near the bottom of the Tool Palette. Clicking it will toggle Quick Mask mode on or off.



The most basic way that Quick Mask is used is with the brush tool. When you switch on Quick Mask, you'll notice that the foreground and background colours change to black and white. Select a normal paint brush and start painting in black. You'll see that instead of black, the colour is a translucent red. Paint this colour over the area you want to mask.

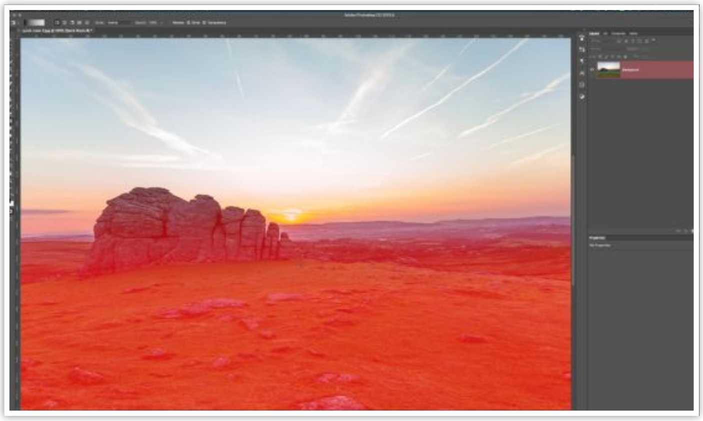
If you make a mistake and overlap your area, simply switch to the white background colour. Painting white will erase the mask.

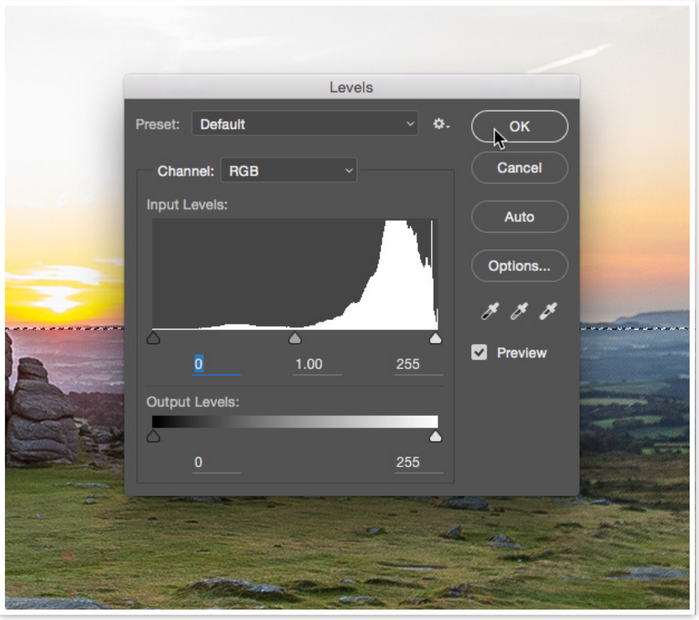


By using a combination of the two you can mask out even quite complex shapes. If you then toggle out of Quick Mask mode, you'll find that all but the area you've masked will be selected. You can now alter very specific areas of your image, such as just the skin areas on this portrait of our model.

Gradient Mask

There are other ways to apply Quick Mask. For example it can be used with the Gradient Tool to produce gradual mask effects. Simply enter Quick Mask mode, then select the Gradient Tool. Drag a gradient fill over the area you wish to affect, and when you release the mouse button you'll see that the gradient effect is in translucent red, like the painted Quick Mask.





Levels

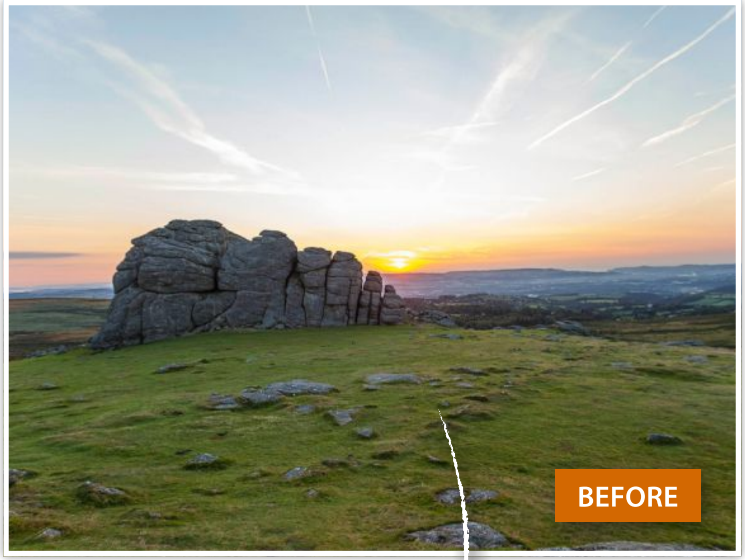
Preset: Default

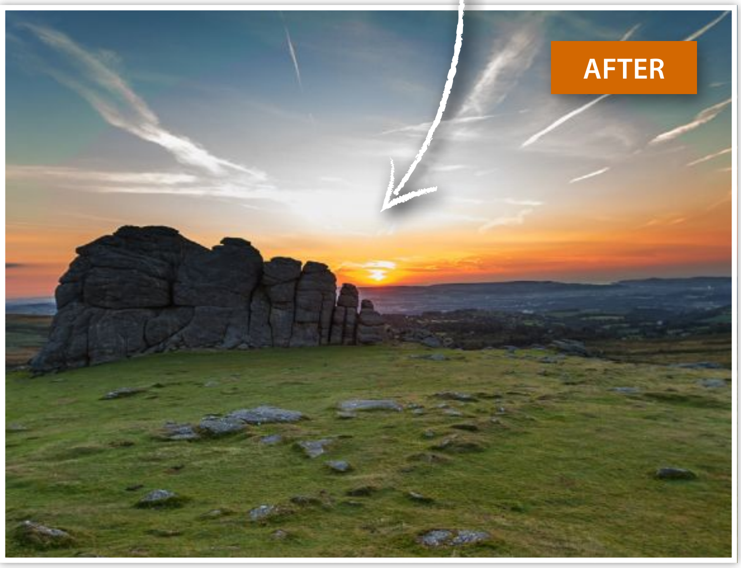
Channel: RGB

Input Levels: 0 1.00 255

Output Levels: 0 255

☑ Preview





You can now use this gradient mask to produce graduated effects on the image. For instance, on this picture we can darken the sky and leave the foreground as it is by using a graduated Levels function. The gradient mask ensures a smooth transition from the full effect at the upper edge to zero effect at the lower edge of the picture.

Using Layer Masks

Add effects non-destructively with Layer Masks

While the Quick Mask function is an easy way to selectively edit your pictures, the more traditional method is to use Layer Masks. The advantage to this method is that it is non-destructive, so if you don't like the results you can just go back and start again. It is also repeatable, because you can use the same mask for multiple effects, saving you time and effort. For this quick tutorial we'll use a Layer Mask to apply a selective monochrome or colour extraction effect. We'll start with this bright image of a buttercup. The yellows will remain in colour while the rest of the picture will be changed to black and white.

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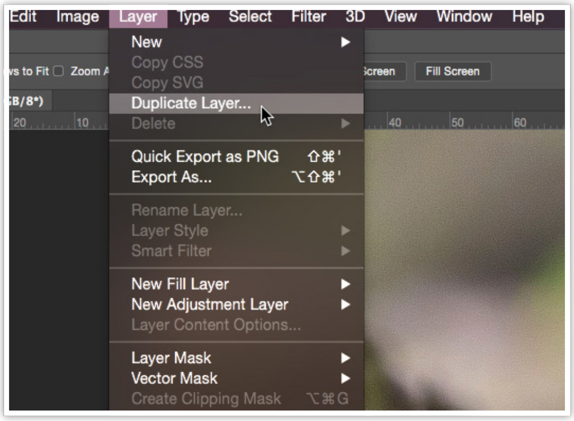
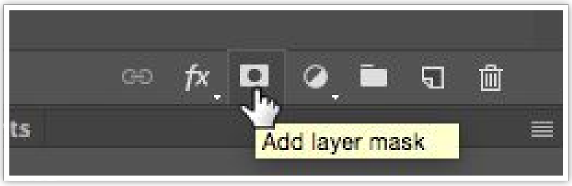
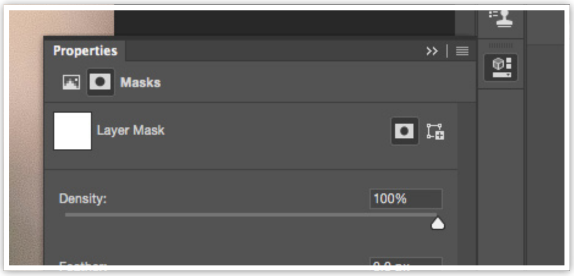
01 To start with, right-click on the thumbnail of the photo in the layer palette and select Duplicate Layer from the menu. Alternatively click and drag the layer thumbnail in the palette onto the New Layer button at the bottom of the palette, which will also duplicate the layer.


Edit
Image
Layer
Type
Select
Filter
3D
View
Window
Help
New
Copy CSS
Copy SVG
Duplicate Layer...
Delete
Quick Export as PNG ⇧⌘'
Export As... ⌥⇧⌘'
Rename Layer...
Layer Style
Smart Filter
New Fill Layer
New Adjustment Layer
Layer Content Options...
Layer Mask
Vector Mask
Create Clipping Mask ⌥⌘G
Fill Screen

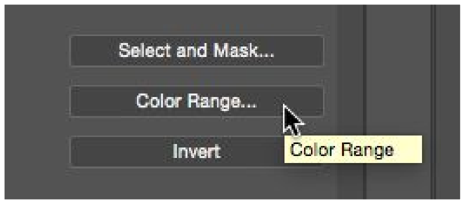
02 Next, activate the new layer by clicking on it in the palette, and then click on the Add Layer Mask button at the bottom of the palette.

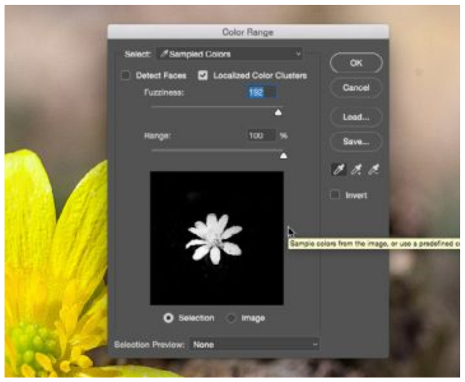

fx
Add layer mask

03 A white square will appear in the layer palette representing the new mask. Double-click on this and the Layer Mask palette will fly out. This palette lets you configure the mask in a variety of ways.

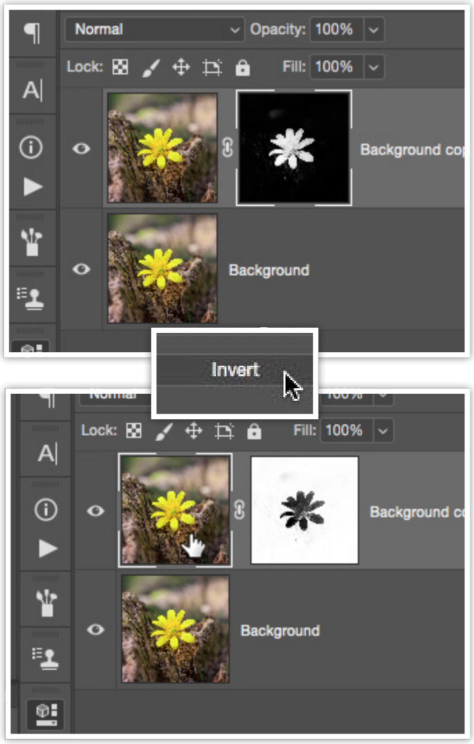

Properties
Masks
Layer Mask
Density:
100%

04 Click on the Color Range button and you'll see a new window appear with a colour range picker, and the cursor will change to an eyedropper tool. Click on the yellow petals of the flower, and adjust the sliders so that as much of the colour as possible is selected, but none of the background. Click OK when you're happy.

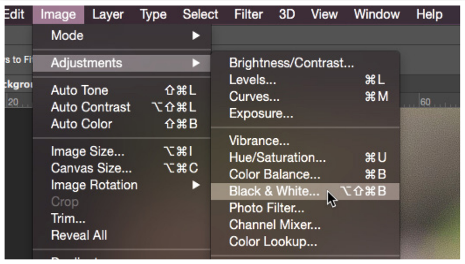

Select and Mask...
Color Range...
Invert
Color Range


Color Range
Select: Sampled Colors
Detect Faces
Localized Color Clusters
Fuzziness: 192
Range: 100 %
OK
Cancel
Load...
Save...
Invert
Selection
Image
Selection Preview: None

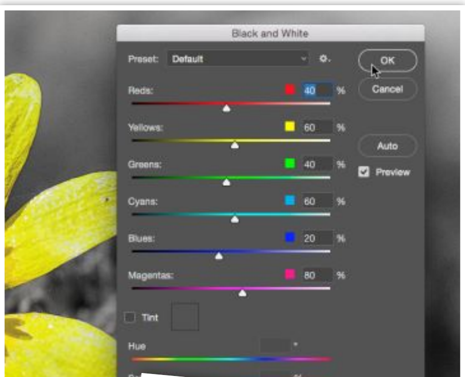
05 Now we've got a mask that covers the shape of the flower but what we need is a mask that leaves the chosen colour, but covers everything else, so click on the Invert button that swaps the mask and the background. This effectively creates a hole in the layer through which the background layer will be visible.


Normal
Opacity: 100%
Lock:
Fill: 100%
Background co
Background
Invert
Lock:
Fill: 100%
Background c
Background

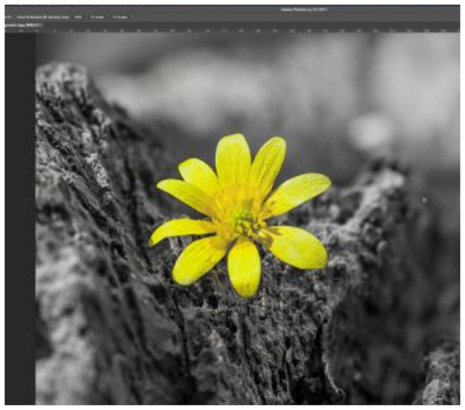
06 Next we can apply the effect to the top layer. For this one we'll use the Black and White menu option, since it's a quick and easy effect. You'll find it in the Image > Adjustments menu.


Edit
Image
Layer
Type
Select
Filter
3D
View
Window
Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...

07 You can adjust the parameters of the Black and White effect with the sliders on the window that appears. The results are a matter of personal taste, so adjust the parameters until you're happy.

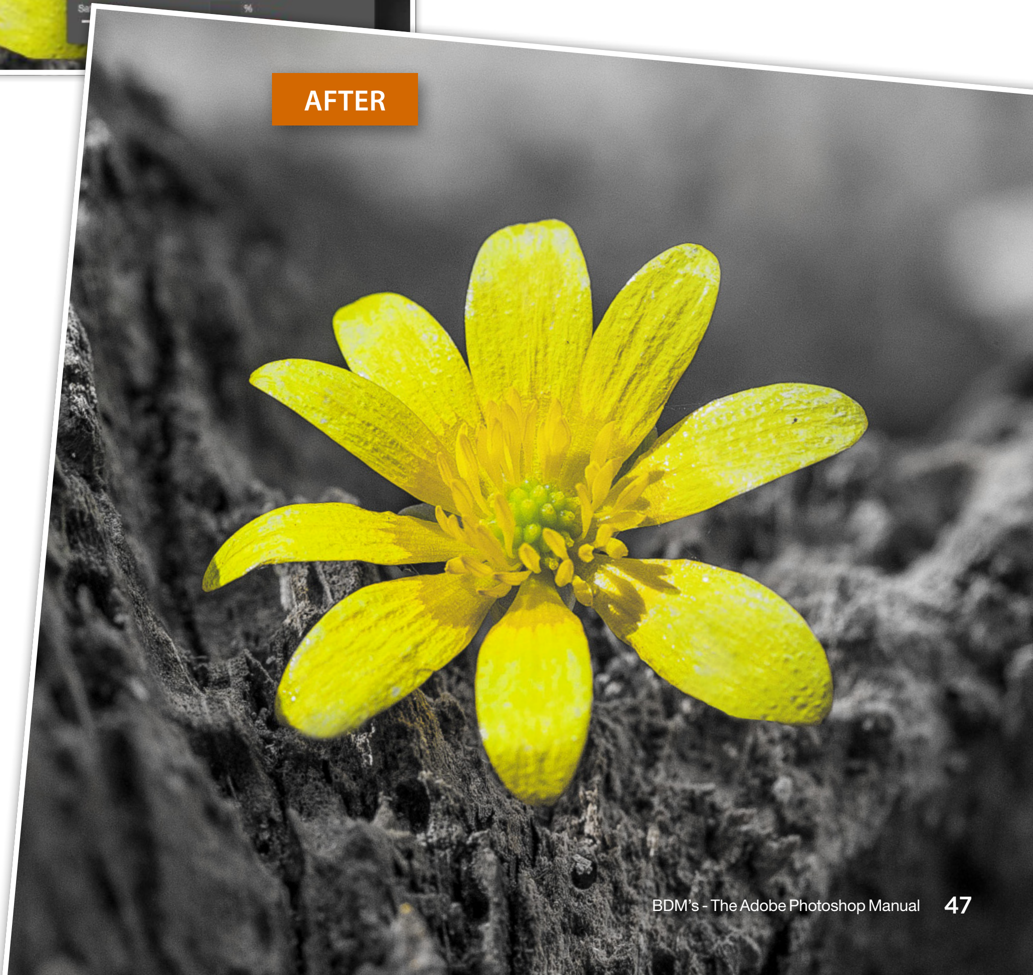

Black and White
Preset: Default
Reds: 40 %
Yellows: 60 %
Greens: 40 %
Cyans: 60 %
Blues: 20 %
Magentas: 80 %
Tint
Hue
OK
Cancel
Auto
Preview

08 The Layer Mask can be used to produce any kind of selective effect like this, and the great part of it is that the original image is still intact in the background layer, so if you're unhappy with the finished result you can just delete the effect layer and start again. However as you can see, the effect is just about perfect.



USEFUL TIP

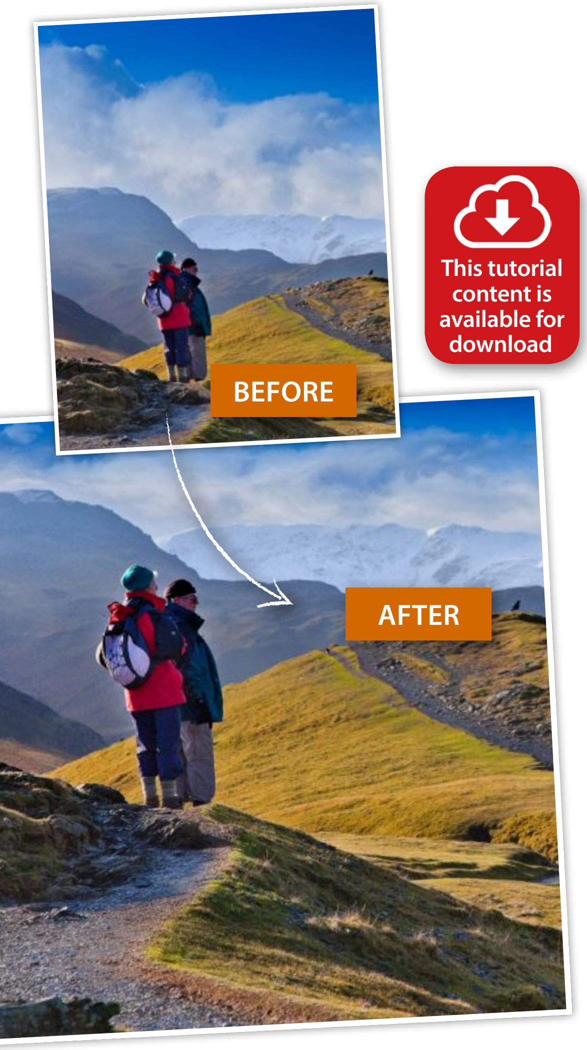
Always remember that layer masks do not erase any of a layer's detail, it just makes certain details invisible without deleting them. This is referred to as non-destructive image editing.


AFTER

Content-Aware Fill and Scale

Photoshop contains image processing technology so advanced it looks like magic

Photoshop CS4 introduced the world to an amazing new technology called Content-Aware Scaling, which can resize an image while preserving the proportions of important image elements. It works by analysing the image and removing lines of pixels that contain relatively little information, so that a plain background will be affected before the main subject. The best way to illustrate the effect is with examples, such as this picture of a mountain scene.


BEFORE
AFTER

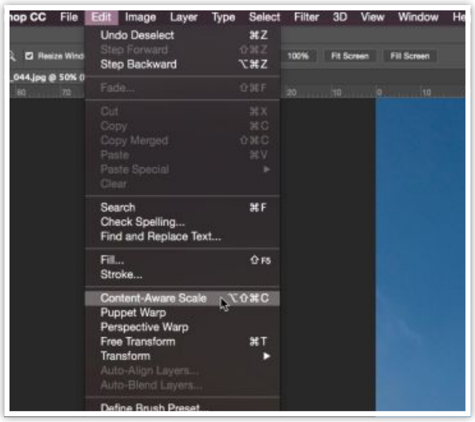
This tutorial content is available for download

Content-Aware Scaling

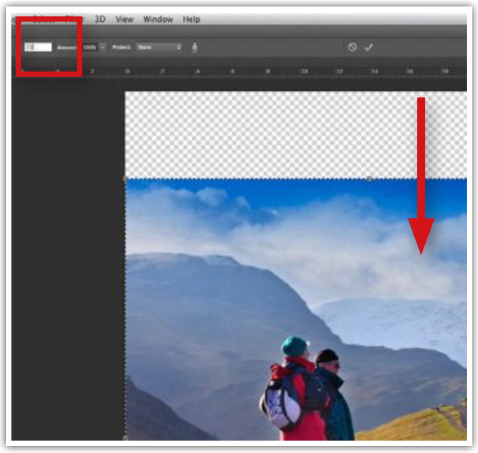
01 If we resize the image vertically by 75 percent using the standard Photoshop Image Size menu option, the people and ground will end up looking flattened and out of proportion, since their height has also been reduced by 70 percent.

02 However if we use Content-Aware Scaling, the clever algorithm detects that the areas that are just sky contain relatively little information, and so this time when we re-scale the image it deletes those pixels first, preserving the more information-rich pixels that hold the details including the people. As a result a 75 percent height reduction leaves the scene looking relatively unchanged, although the area of blue sky has been reduced.

03 You'll find Content-Aware Scaling in the Edit menu, but it will be greyed out unless you've converted the image into a layer.


hop CC File Edit Image Layer Type Select Filter 3D View Window He
Undo Deselect ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Special
Clear
Search ⌘F
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Content-Aware Scale ⌥⇧⌘C
Puppet Warp
Perspective Warp
Free Transform ⌘T
Transform
Auto-Align Layers...
Auto-Blend Layers...
Define Brush Preset
Resize Wind
044.jpg @ 50%
100%
Fit Screen
Fill Screen

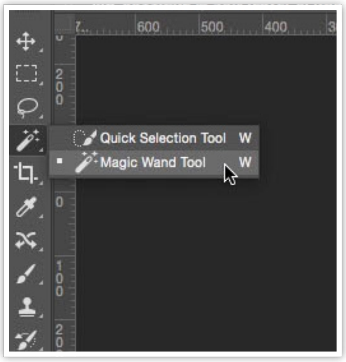
04 You use Content-Aware Scaling in just the same way as the normal Image Size option. Either drag the handles on each edge in the direction you want, or directly enter the proportions into the text boxes on the tool options bar. Content-Aware Scaling works for both height and width, and can also be used to enlarge an image.

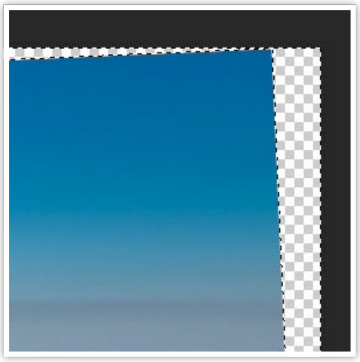

3D View Window Help

Content-Aware Fill and Move

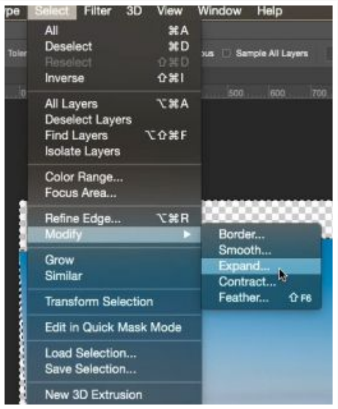
Photoshop CS5 took the content-aware technology further with the introduction of Content-Aware Fill. This extremely useful function can fill in blank areas of an image with an approximation of the surrounding area, which makes it particularly handy for filling those triangular edges that are left after rotating an image, for example when levelling the horizon line. Again it's relatively easy to use.

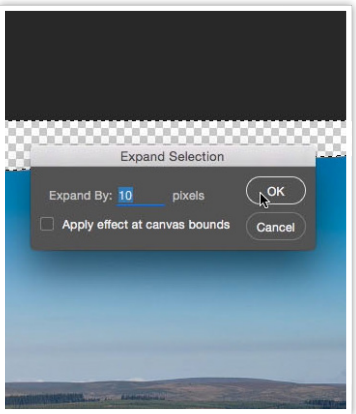
01 Starting with an image that has just been rotated, leaving those empty triangles, take the Magic Wand tool and select the plain areas.


Quick Selection Tool W
Magic Wand Tool W



02 Next, go to the Select menu and click on Modify > Expand. Increase the selection area by a decent amount; for this picture 10 pixels should do nicely.

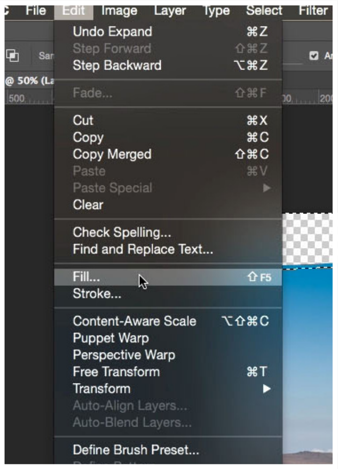

Select
Filter
3D
View
Window
Help
All ⌘A
Deselect ⌘D
Reselect ⇧⌘D
Inverse ⇧⌘I
All Layers ⌥⌘A
Deselect Layers
Find Layers ⌥⇧⌘F
Isolate Layers
Color Range...
Focus Area...
Refine Edge... ⌥⌘R
Modify
Grow
Similar
Transform Selection
Edit in Quick Mask Mode
Load Selection...
Save Selection...
New 3D Extrusion
Border...
Smooth...
Expand...
Contract...
Feather... ⇧F6

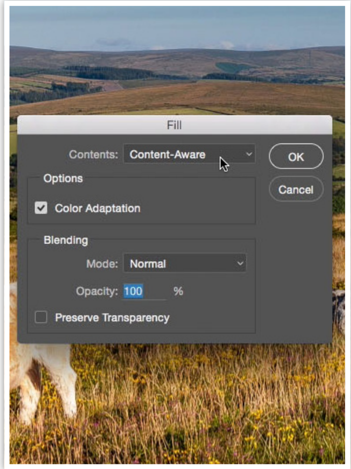

Expand Selection
OK
Cancel

Expand By: 10 pixels

☐ Apply effect at canvas bounds

03 You'll find Fill in the Edit menu. Click on it and you'll see the Fill options window appear. Content-Aware should be selected by default, but if not choose it from the drop-down menu.


File
Edit
Image
Layer
Type
Select
Filter
Undo Expand ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Special
Clear
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Content-Aware Scale ⌥⇧⌘C
Puppet Warp
Perspective Warp
Free Transform ⌘T
Transform
Auto-Align Layers...
Auto-Blend Layers...
Define Brush Preset...


Fill
OK
Cancel
Options
Blending

Contents: Content-Aware

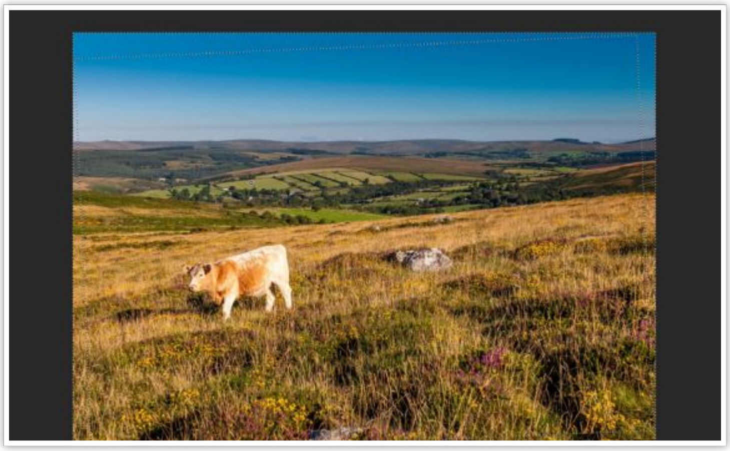
☑ Color Adaptation

Mode: Normal

Opacity: 100 %

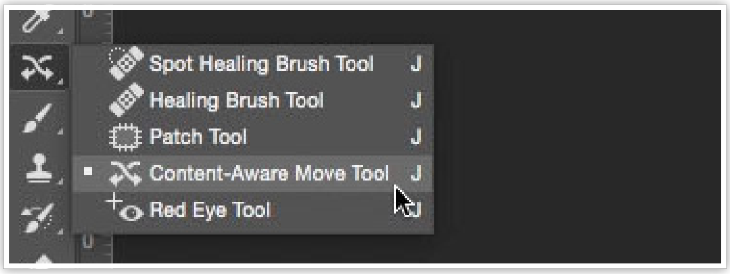
☐ Preserve Transparency

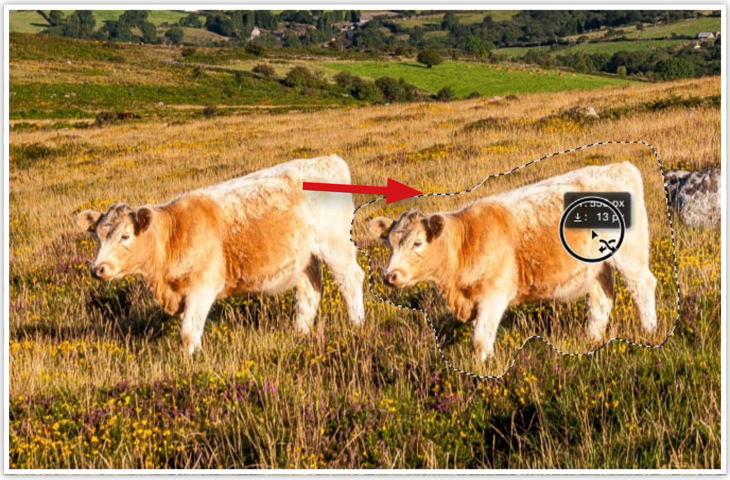
04 There will be a short pause while Photoshop analyses the image, but then it will fill in the blank areas with a texture derived from the content of the immediately surrounding area.



05 Content-Aware Move is a new feature introduced with Photoshop CS6, and uses the same technology as Content-Aware Fill. The idea is that you can select an object on a background and move it to a new area of the image. The Content-Aware algorithm should automatically fill in the area that you moved from and also blend in the moved object.

In practice it's not actually much use unless the object to be moved is on a virtually plain background, in which case it's often simpler to use the Clone Stamp anyway, but some people may find it useful.


Spot Healing Brush Tool J
Healing Brush Tool J
Patch Tool J
Content-Aware Move Tool J
Red Eye Tool J



Building Your Editing Skills

Although it is used by photographers, graphic designers and digital artists, at its heart, it is a program for editing photos. Do you want to adjust the exposure of a photo, alter its white balance or convert it to monochrome? For these tasks, and more, Photoshop helps you out.

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56 - 57 Contrast and Saturation
58 - 65 Monochrome Techniques
66 - 67 Adding a Graduated Filter
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72 - 73 Colour Replacement
74 - 75 Soft Focus Technique
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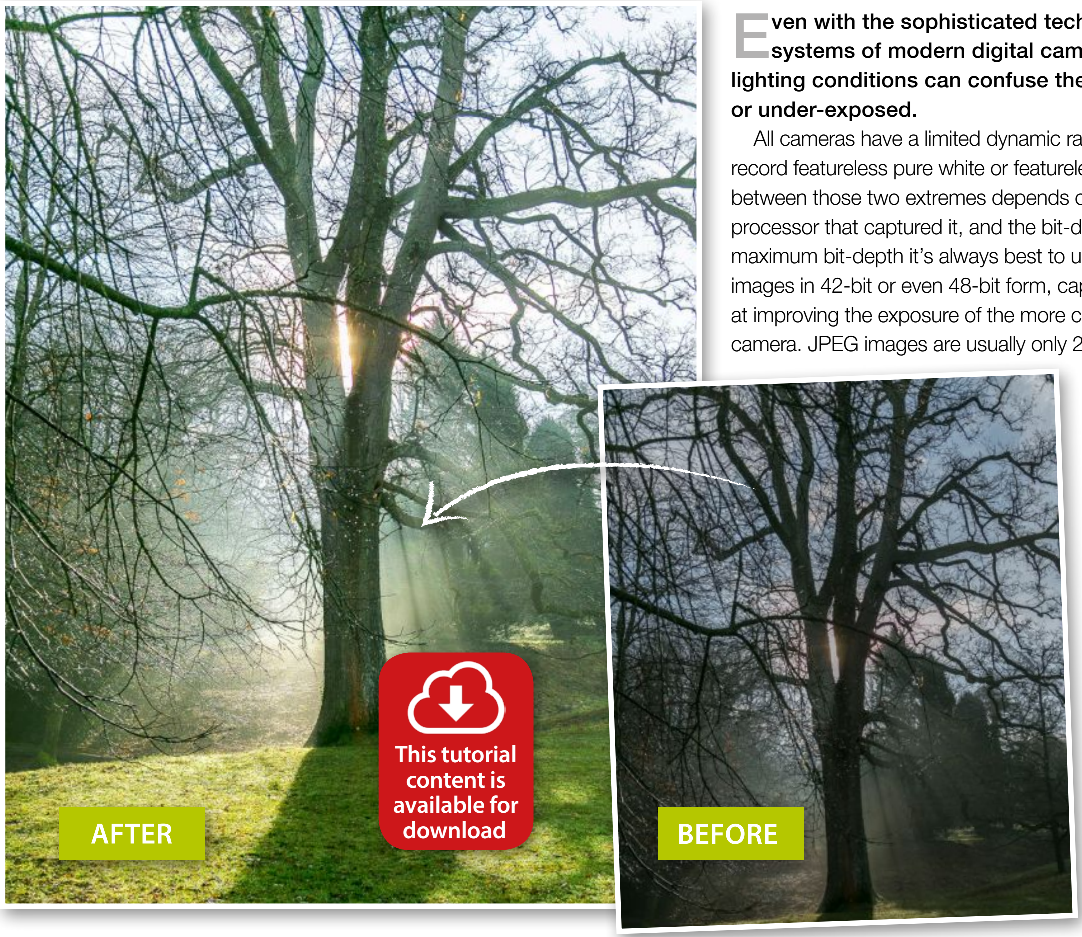
78 - 79 Adobe Camera Raw Interface
80 - 83 Adobe Camera Raw Workflow

Adjusting Exposure

Correcting your exposure mistakes is easy with Photoshop


AFTER
This tutorial content is available for download
BEFORE

Even with the sophisticated technology found in the light metering systems of modern digital cameras, they are not infallible. Some lighting conditions can confuse them, resulting in pictures that are over or under-exposed.

All cameras have a limited dynamic range, levels of illumination at which they record featureless pure white or featureless pure black. The tonal variation available between those two extremes depends on the quality of the lens, sensor and image processor that captured it, and the bit-depth of the file type used to record it. For maximum bit-depth it's always best to use Raw mode, since this will usually store images in 42-bit or even 48-bit form, capturing greater dynamic range. We'll look at improving the exposure of the more common JPEG images from a compact camera. JPEG images are usually only 24-bit, so have less latitude for any exposure recovery.

Over-exposure tends to be more of a problem than under-exposure, since burned-out highlights contain no detail, but the JPEG format is surprisingly good capturing detail in areas that might initially look like featureless black. As a result it's often possible to rescue shots that are quite badly under-exposed, although this will also amplify any noise in the image, there is a trade-off for image quality.

Take a look at this shot. It was taken using centre-weighted metering against quite strong backlighting, and as a result the foreground is in dark shadow and very under-exposed. It would have been a better idea to use spot metering, we can still rescue this photo using an image editing program.

Brightness/Contrast

The quickest and easiest way to brighten the photo is to simply turn up the brightness. You'll find Brightness/Contrast as an adjustment layer in the palette on the right, or in the Image > Adjustment menu. The Brightness/Contrast function in recent versions of Photoshop has been changed to improve contrast and tonal balance when adjusting the brightness of your images.

By moving the Brightness slider to the right, the overall brightness of the entire photo is increased, but the new algorithm retains a reasonable balance in shadow tones. You can tweak the effect with the Contrast slider, the result is reasonably acceptable.

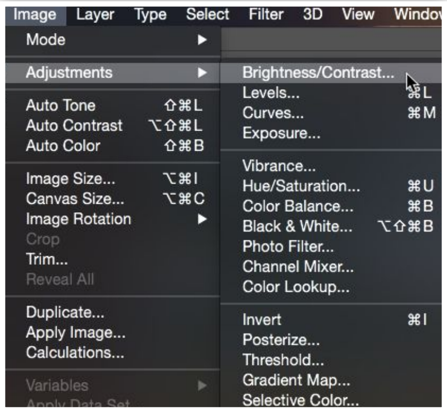
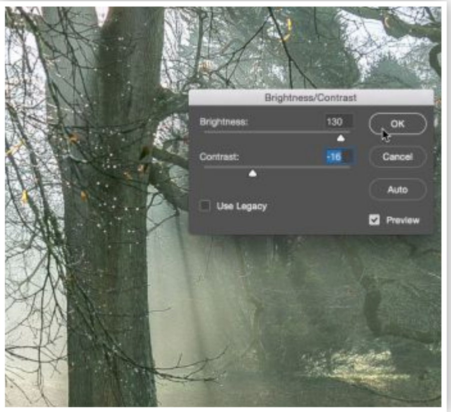
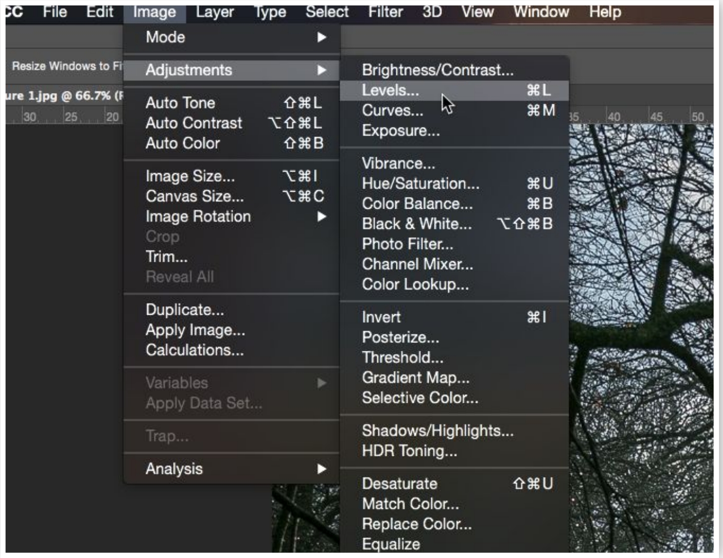
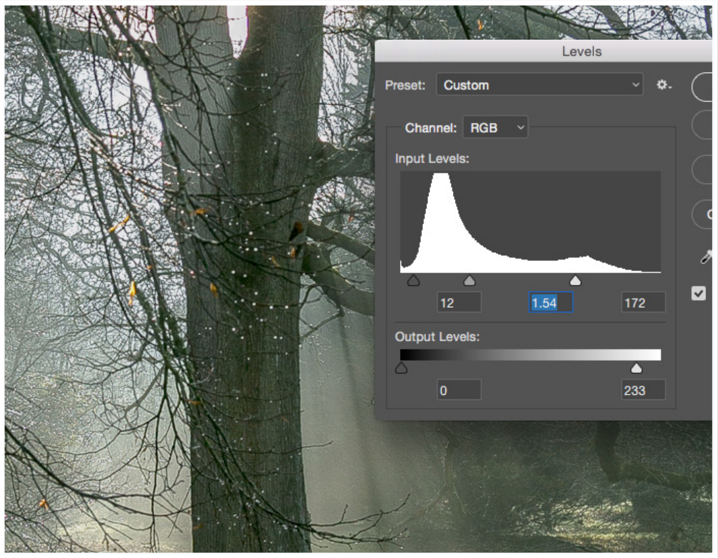


Image
Layer
Type
Select
Filter
3D
View
Windo
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...
Invert ⌘I
Posterize...
Threshold...
Gradient Map...
Selective Color...


Brightness/Contrast
OK
Cancel
Auto

Brightness: 130
Contrast: -16
☐ Use Legacy
☑ Preview


CC File Edit Image Layer Type Select Filter 3D View Window Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...
Invert ⌘I
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights...
HDR Toning...
Desaturate ⇧⌘U
Match Color...
Replace Color...
Equalize


Levels
Input Levels:
Output Levels:

Preset: Custom

Channel: RGB

Input Levels: 12 1.54 172

Output Levels: 0 233

Levels

Photoshop offers another way of altering brightness and contrast, but this time with more subtlety and control, by adjusting the Levels histogram. You'll find Levels in the same Image > Adjustment sub-menu as Brightness/Contrast. The Levels histogram is basically a graph showing the proportion of pixels in the image at each colour intensity. The far left-hand end of the graph represents black, and the right-hand end is white, with every tone in between represented by a spike on the graph. On the bottom axis of the graph are three points, the left representing the black cut-off point, the right the white cut-off point, and the one in the middle representing the midtone point.

As you can see from the graph our image is mostly shadows and midtones, with little highlights, so we need to brighten some of those shadows into mid-tones. The way we do this is by moving the mid-tone and highlights points left towards the shadows. This has the effect of bringing out a lot of the detail from the shadow areas without burning out any more highlights. It also leaves the deeper shadow areas intact. It is a far better way of adjusting the exposure of a photograph than simply altering the Brightness/Contrast, however it isn't quite the best way. Adjusting the Levels mid-point is still strictly linear in its adjustment.

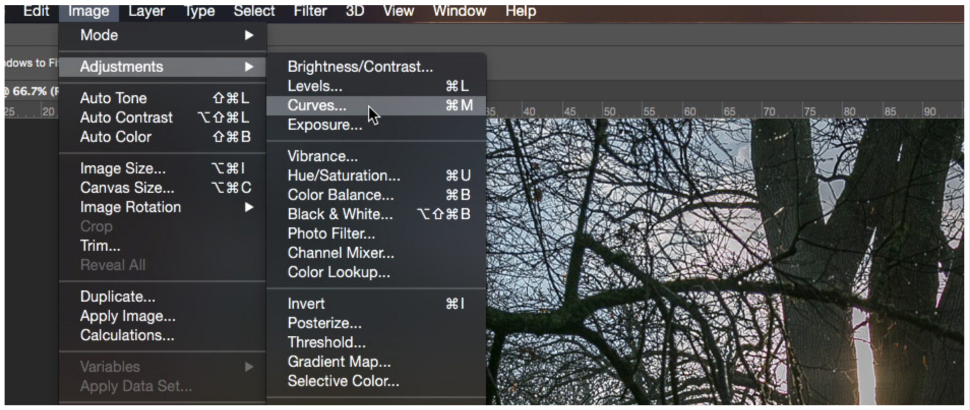
Curves

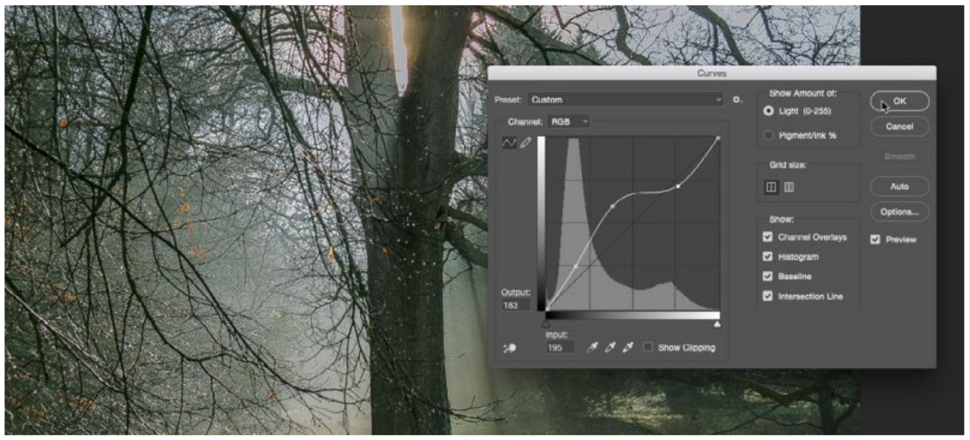
The Curves adjustment option, again found in the Image > Adjustment menu and as an adjustment layer option, is a method of changing the relative brightness of specific tones and ranges of tones within an image, giving precise control over exposure. Learning to use it properly is a core skill in image editing, and will enable you to make precise and subtle changes to brightness and relative contrast not just of the image as a whole, but also of individual colour channels.

Drag the Curves output line around by clicking at any point, then moving the handle that appears. To improve this picture we need to brighten the shadows and mid-tones, while simultaneously darkening the highlights, so we should drag the lower side of the curve upwards, and the upper part of the curve downwards, creating an inverted S-shaped curve. As with many Photoshop techniques, the key here is subtlety. Push the curve too far and you'll ruin the picture, so keep an eye on it as you progress.

USEFUL TIP

As with most Photoshop editing techniques, subtlety is the key. If you push the curves too far you'll lose detail.


Edit Image Layer Type Select Filter 3D View Window Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...
Invert ⌘I
Posterize...
Threshold...
Gradient Map...
Selective Color...


Curves
Show Amount of:
Grid size:
Show:
OK
Cancel
Smooth
Auto
Options...

Preset: Custom

Channel: RGB

● Light (0-255)

○ Pigment/Ink %

☑ Channel Overlays

☑ Histogram

☑ Baseline

☑ Intersection Line

☑ Preview

Output: 183

Input: 195

☐ Show Clipping

Colour Correction

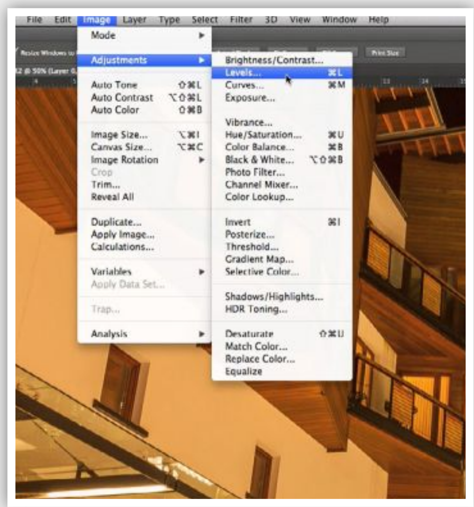
Correcting colour casts and white balance problems

MENU
AF
SHOOT1
White balance
Set Custom WB
WB Shift/Bkt. 0.0/±0
Color space sRGB
Picture Style Standard
Lens aberration correction
Multiple exposure Disable
SET
Canon

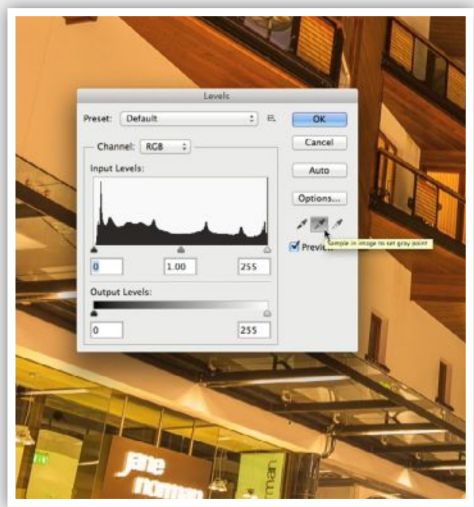
Almost all digital cameras have some sort of white balance selection, but it's a feature that most people seem to ignore. In most cases this isn't a problem, because the default automatic white balance feature handles most everyday lighting situations perfectly well. However sometimes, usually when shooting without the flash in artificial light, your pictures may show a strong colour tint, caused by incorrect white balance setting. Using the pre-set white balance options in your camera's menu will normally prevent this problem, but it is also possible to correct colour tints later using photo editing software. There are several ways you can do this.

This photograph is illuminated by a combination of sodium vapour street lighting, fluorescent light and coloured tungsten lighting, using automatic white balance, and as you can see the camera has got a bit confused, resulting in a heavy colour cast.

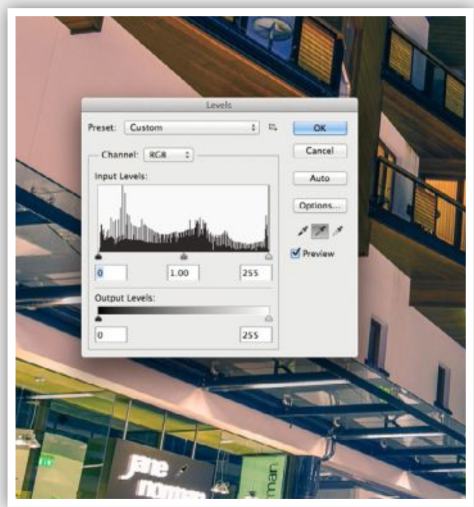
However by adjusting the colour balance in Photoshop we have been able to largely correct this fault. Reducing the colour cast results in a much better picture overall.


File Edit Image Layer Type Select Filter 3D View Window Help
Mode
Adjustments
Auto Tone
Auto Contrast
Auto Color
Image Size...
Canvas Size...
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights...
HDR Toning...
Desaturate
Match Color...
Replace Color...
Equalize

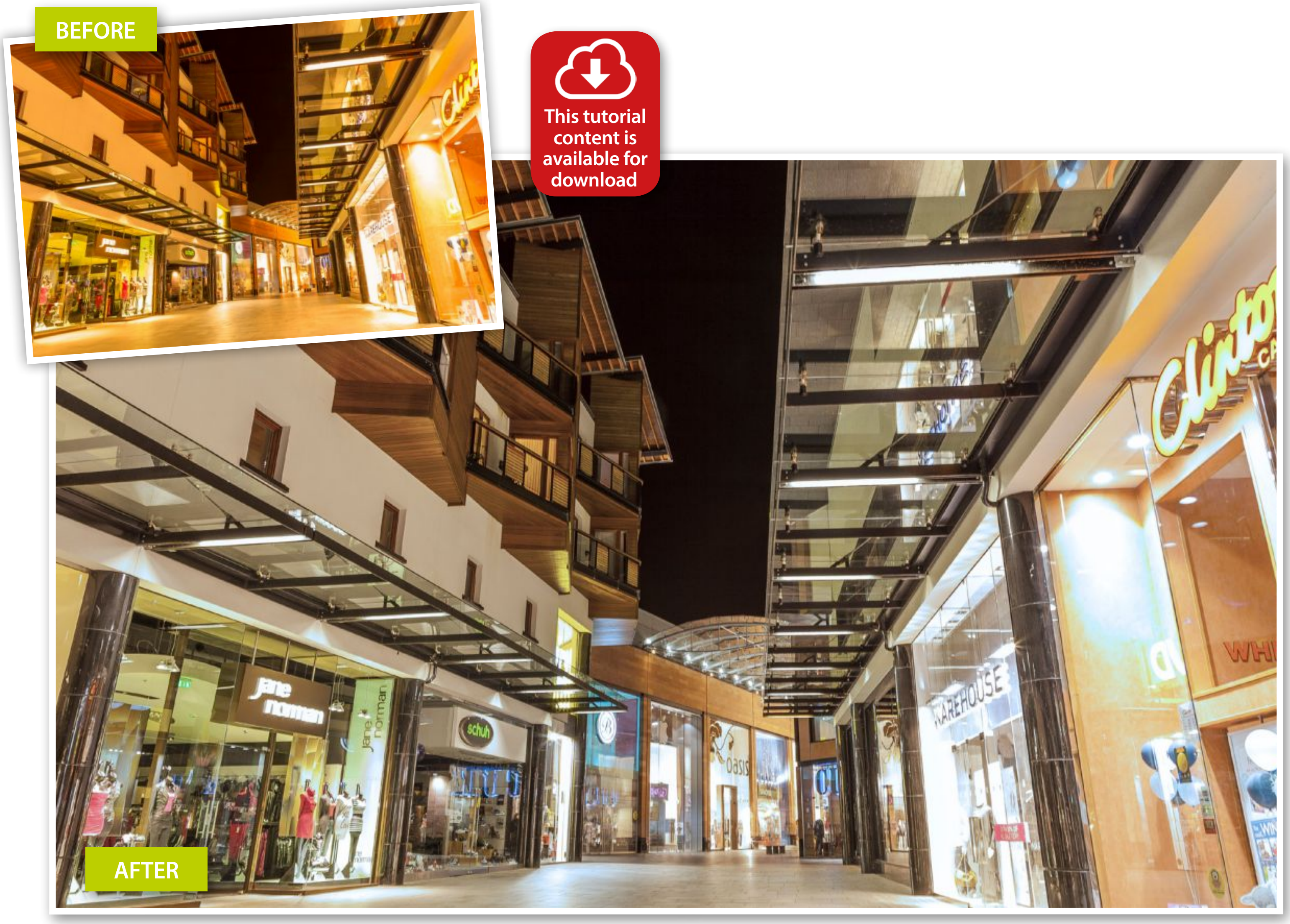
01 There are several ways to correct a colour balance problem using Photoshop. One of the quickest and most effective is to use the Levels function. You'll find this in the Image menu under Adjustments, or by using the keyboard shortcut Cmd + L.


Levels
Preset: Default
Channel: RGB
Input Levels:
0
1.00
255
Output Levels:
0
255
OK
Cancel
Auto
Options...
Preview
Sample in image to set gray point

02 Levels is used to adjust the relative brightness and output levels of the various tones in the image, and can also be used to set particular points on the histogram. The one we're interested in is the grey point, the middle one of three buttons on the right of the dialog panel.

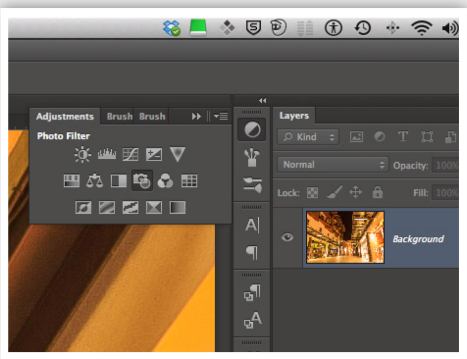

Levels
Preset: Custom
Channel: RGB
Input Levels:
0
1.00
255
Output Levels:
0
255
OK
Cancel
Auto
Options...
Preview

03 Click on the grey point button, and move the cursor off the dialog panel. You'll see that the cursor has changed into an eye-dropper tool. Click this on any part of the image that should be a mid-tone grey, in this case the lower part of the blackboard on the right. The colour balance of the image will immediately change to make this point the new grey, which will help correct the colour cast.


BEFORE
AFTER

This tutorial content is available for download

04 Another way of correcting the image is the Variations function. You'll also find this in the Image menu, under Adjustments. It presents you with a series of colour adjustment pre-sets that you can choose to best suit your image. Please note: Variations is no longer available for Photoshop CS6.


Adjustments
Brush
Brush
Photo Filter
Layers
Kind
Normal
Opacity:
Lock:
Fill:
Background

05 A quick alternative if you are using CS6 is to select the Photo Filter option from the Adjustments menu. This behaves as if you had actually applied an old-style warm/cool filter to the front of your camera to balance the tones.

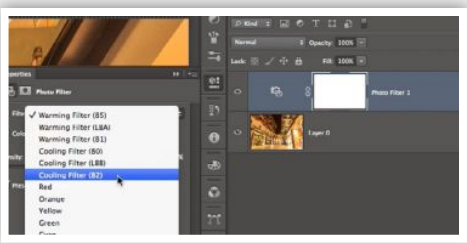
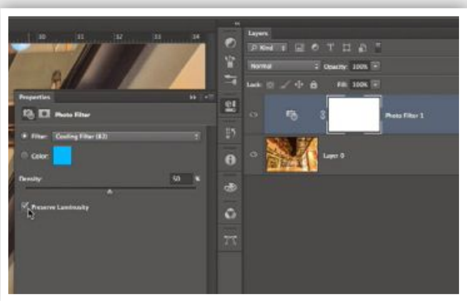
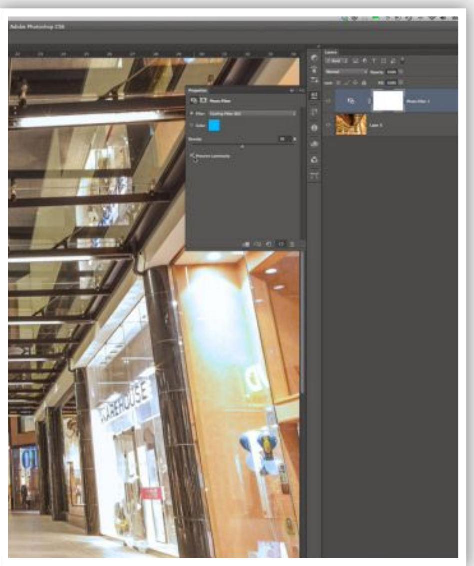


Photo Filter
Warming Filter (85)
Warming Filter (LBA)
Warming Filter (81)
Cooling Filter (80)
Cooling Filter (LBB)
Cooling Filter (82)
Red
Orange
Yellow
Green
Photo Filter 1
Layer 0


Layers
Properties
Photo Filter
Filter: Cooling Filter (82)
Color:
Density
Preserve Luminosity
Photo Filter 1
Layer 0

06 Adding the Photo Filter layer above your image now gives you the ability to apply a colour filter that can counteract the colour cast in your shot. In this case, the warm orange hues of this street are offset by the cool blue tint of the Photo Filter.



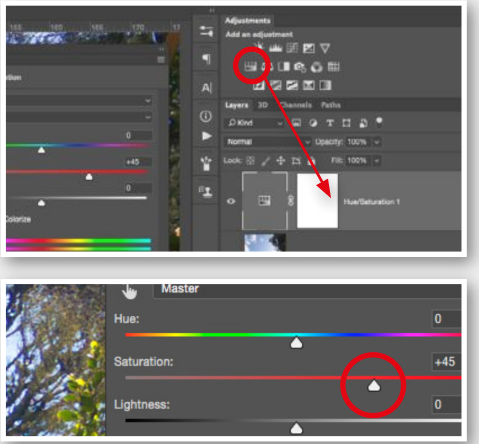
07 You can alter the colour you are applying to the image as well as the opacity. You can keep clicking until you've got something that looks acceptable. It's not precise, but with some lighting conditions it may not be possible to obtain a perfect result. Sometimes "good enough" is all you can do.

Contrast and Saturation

Using curves and blend modes to improve colour saturation and contrast in your digital photos

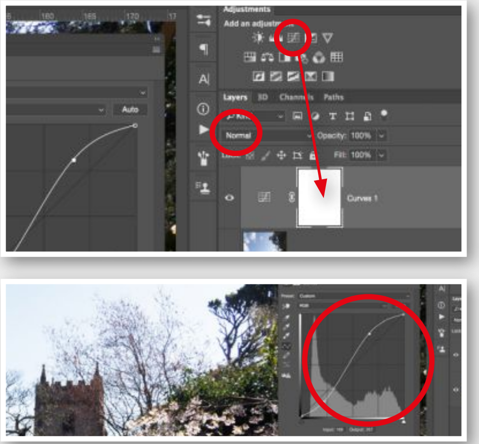
When you take a digital photo of a scene, you are relying on your camera to be able to capture all the colours and tones that you see. Unfortunately most digital cameras simply aren't capable of recording the full range of colours and shades that the human eye can see, so your photo of what was a bright and colourful scene may prove to be a bit of a disappointment when you see it on your monitor. Fortunately there are many different ways to improve both contrast and colour saturation, which might help to restore some of the sparkle to your photos. Let's take a look at some of the alternatives.

01 As an example we'll use this snapshot of Cockington. In reality the colour of the scene is much more intense than it looks here, but the digital camera that was used to take the photo was set to a neutral and flat colour mode to capture as much dynamic range as possible. This mode generally leaves images looking a bit pale and lacking contrast and vibrant colour. This shouldn't be a problem as the shot is well exposed and contains plenty of detail that will suit the increase in saturation.

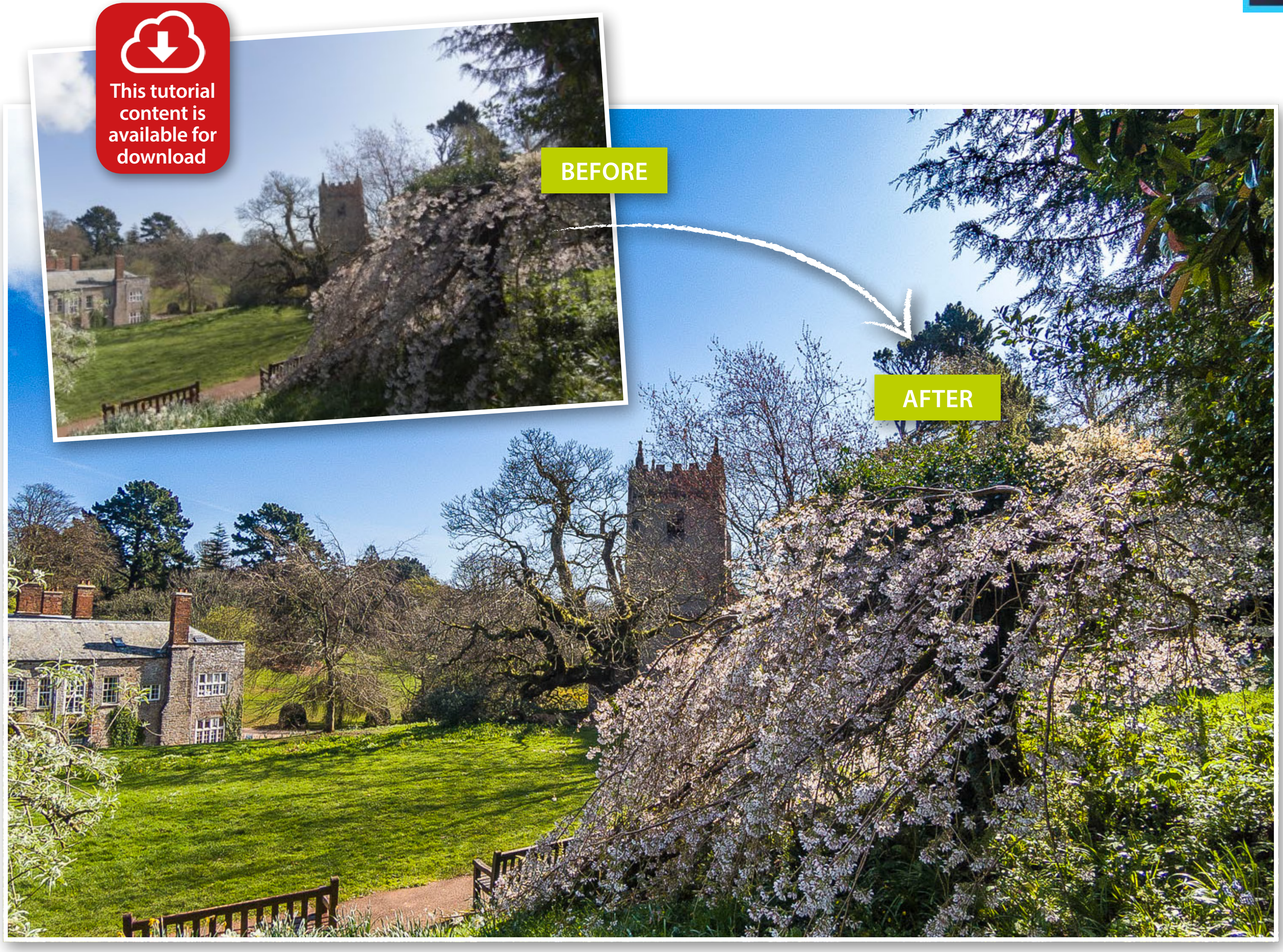


Hue: 0
Saturation: +45
Lightness: 0

02 The simplest way to improve the saturation is by adding a Hue/Saturation adjustment layer. Like many other parts of the program, Hue/ Saturation has been improved in Photoshop, producing a smoother result than previous versions. If you were to boost the saturation by about +45, you'd restore some of the missing colour, but it's a scattergun approach and doesn't offer much fine control. It can also increase noise in shadow areas in JPEG images. Let's look at more options.



03 A much more controllable way to adjust both saturation and contrast is to use a Curves adjustment layer. We've already looked at Curves in the section on adjusting exposure, but by using Blend Modes we can also use Curves to enhance saturation. In Normal blend mode the curve will change both contrast and saturation. We're using the same S-shaped curve, which boosts brightness at the upper end of the scale and darkens shadows at the lower end.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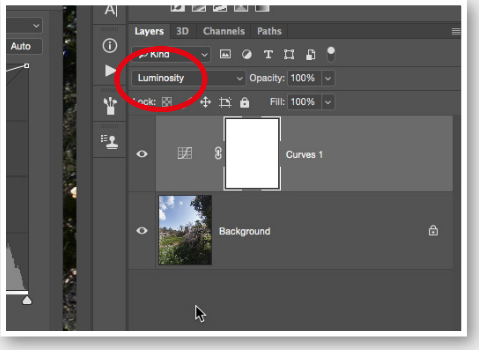
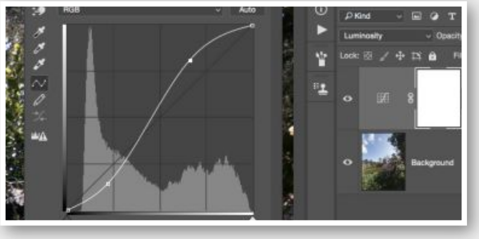
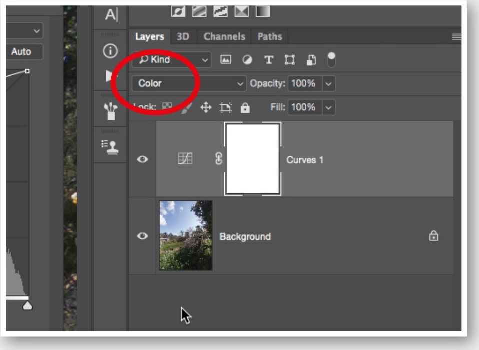
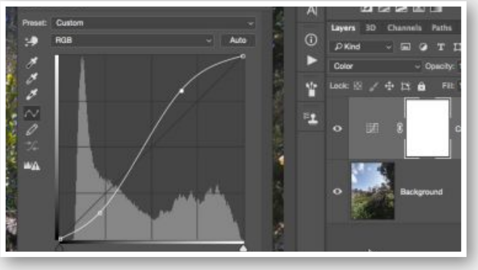
BEFORE
AFTER


Layers
3D
Channels
Paths
Auto
Kind
Luminosity
Opacity: 100%
Lock:
Fill: 100%
Curves 1
Background

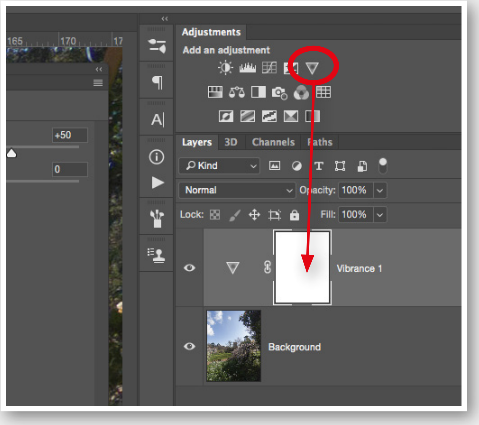

RGB
Auto
Kind
Luminosity
Background

04 By changing the blend mode to Luminosity, the curve will only affect brightness, so the same S-shaped enhancement curve will improve contrast, lightening highlights and darkening shadows without affecting colour saturation.


Layers
3D
Channels
Paths
Auto
Kind
Color
Opacity: 100%
Lock:
Fill: 100%
Curves 1
Background


Preset: Custom
RGB
Auto
Layers
3D
Channels
Paths
Kind
Color
Background

05 Conversely, by using a Color blend mode, the S-shaped curve will alter colour saturation without affecting brightness, so shadows and highlights are unaffected. This is great to keep noise under control.


Adjustments
Add an adjustment
+50
0
Layers
3D
Channels
Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
Vibrance 1
Background

06 Another way to improve saturation is a Photoshop function called Vibrance, which can also be applied as an adjustment layer. Vibrance is a difficult thing to quantify. It is a saturation function, but it works on a graph, affecting the least saturated areas most, and the most saturated areas least. On a picture like this it can help, but it has to be used with contrast enhancement for best effect, which may again cause an increase in noise. This option is less intense than using Saturation. Vibrance is best used when processing a Raw image file.

Monochrome Techniques

Photoshop offers many ways to convert colour images into black and white

Although easy colour photography has been around since at least the 1940s, monochrome or "black and white" photography remains popular to this day. There's something about black and white that really works for some subjects, bringing out texture, form and detail that the more realistic depiction of colour somehow misses. With the right choice of subject, a good well-exposed monochrome image can become a work of art. Almost all digital cameras include a black and white mode, and as you'd probably expect Photoshop offers multiple methods for converting colour images into stylish black and white. For this section we'll use this landscape photograph. It's got some strong shapes and colours, and the excellent textures will also prove useful for the conversions.

DESATURATION

RGB CHANNELS

THE CHANNEL MIXER

BLACK AND WHITE

ADDING TINTS

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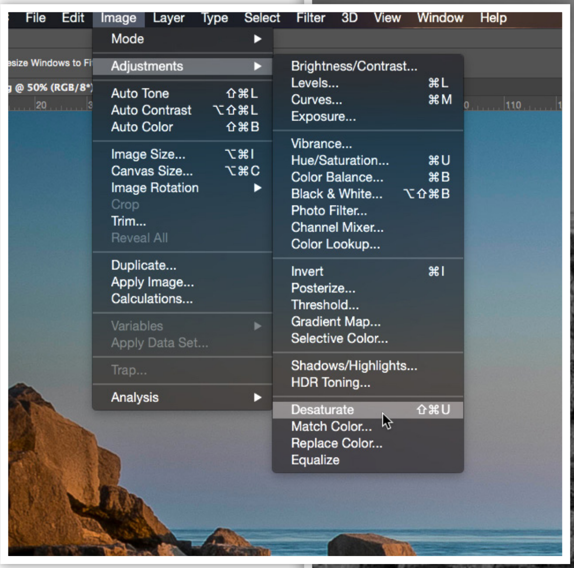
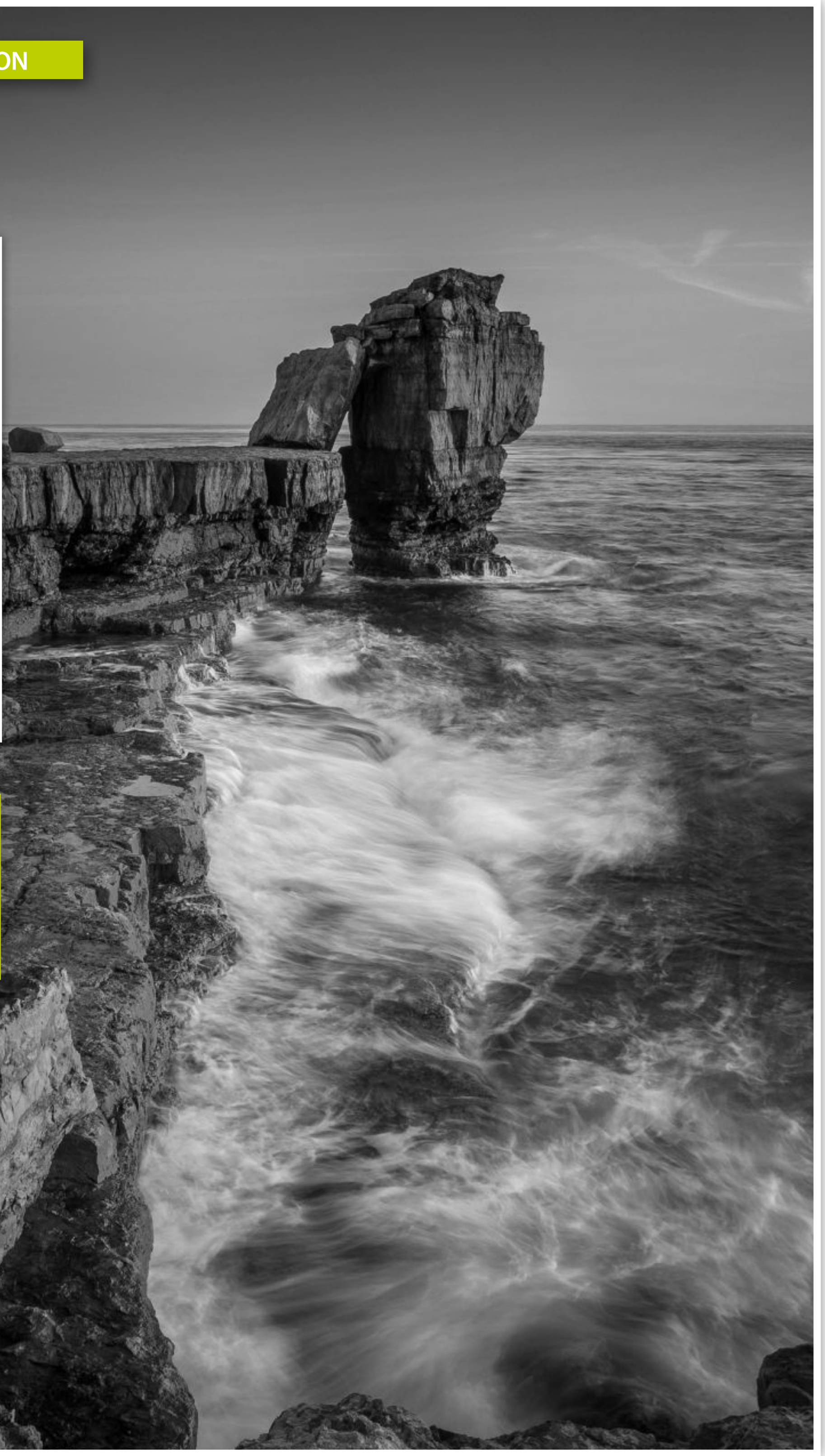
USEFUL TIP

Only certain types of photo will look better in black and white. Remember, you can't make a bad photo good by adding Photoshop.

Desaturation

The quickest and easiest way to turn a colour picture into a monochrome one is to simply remove the colour. It's called Desaturation, but it's very crude and offers no creative control at all. The resulting image is not too bad, but it does look a little flat and lifeless, with reduced contrast, tonal variation and highlights are not as strong. Some of the texture needs to be able to stand out a little better. Nonetheless, if all you want is a quick-and-dirty monochrome conversion, you'll find Desaturate in the Image > Adjustments menu and it will suffice for most of your mono conversion needs if you're not ging to work on it further.


File
Edit
Image
Layer
Type
Select
Filter
3D
View
Window
Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...
Invert ⌘I
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights...
HDR Toning...
Desaturate ⇧⌘U
Match Color...
Replace Color...
Equalize

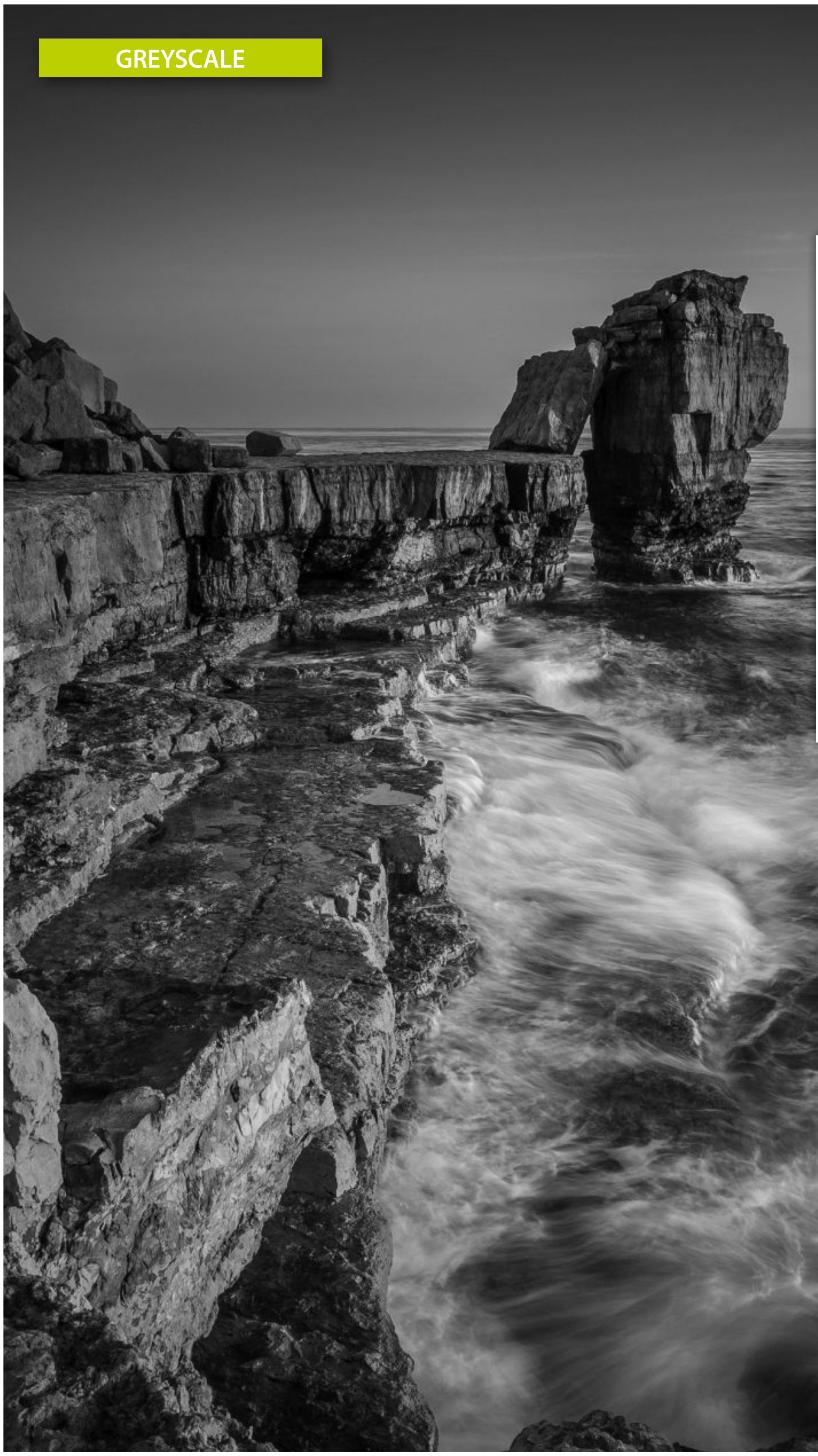

DESATURATION

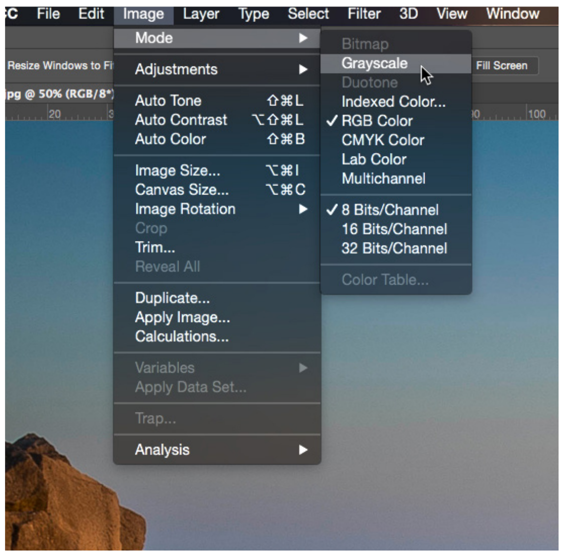
USEFUL TIP

Desaturation is possibly the least effective tool for making monochrome photos, but it is useful for other graphical applications.

Greyscale

Another method for removing the colour from an image is to convert it from a normal RGB (Red Green Blue) colour image into a monochrome greyscale image. This simply discards the colour information from each pixel, leaving only the brightness information. It will preserve the full range of tones from the original picture, but like Desaturate it offers no creative control. The results do look slightly better, with greater tonal range, but it still looks a bit flat, and furthermore greyscale limits some further editing options. You'll find Greyscale in the Image menu under Mode.



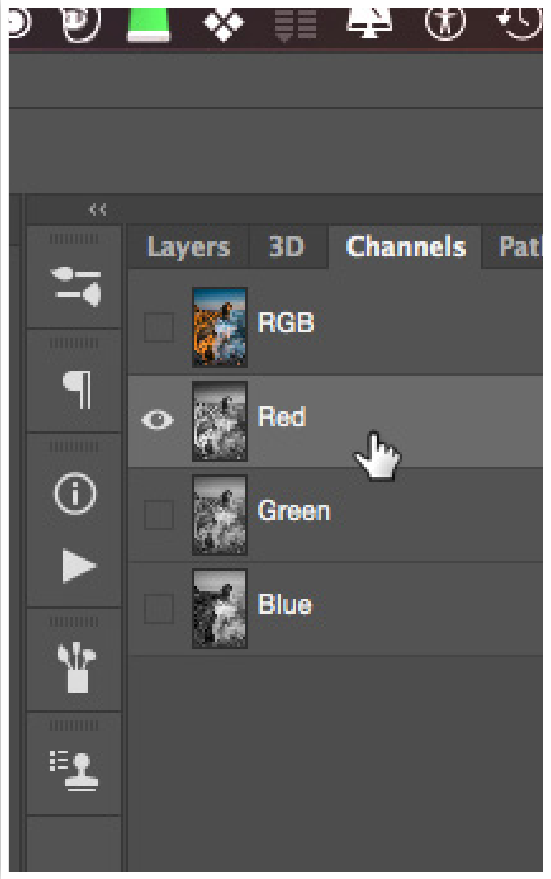

File
Edit
Image
Layer
Type
Select
Filter
3D
View
Window
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis
Bitmap
Grayscale
Duotone
Indexed Color...
✓ RGB Color
CMYK Color
Lab Color
Multichannel
✓ 8 Bits/Channel
16 Bits/Channel
32 Bits/Channel
Color Table...
Resize Windows to Fi
Fill Screen

USEFUL TIP

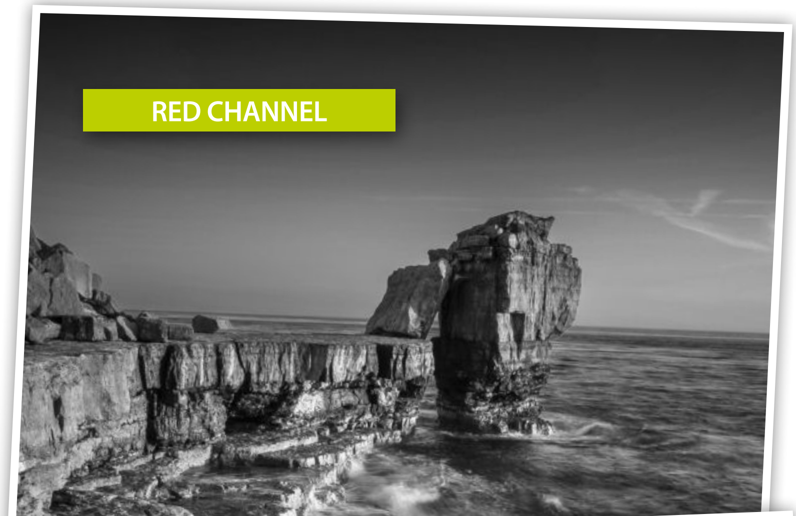
Greyscale has other uses too. It's a first step for making Duotone images comprised of two source colours, which you'll also find in the Mode menu.

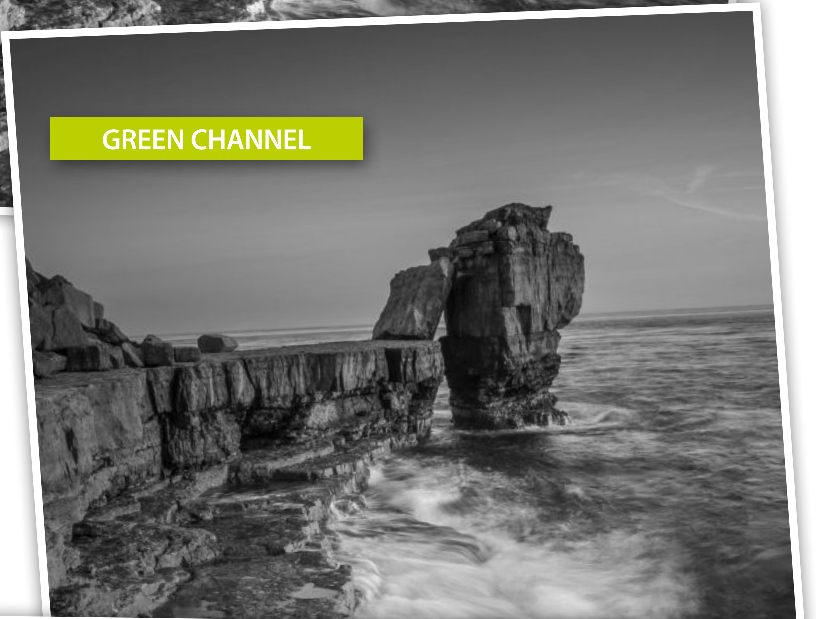
RGB Channels

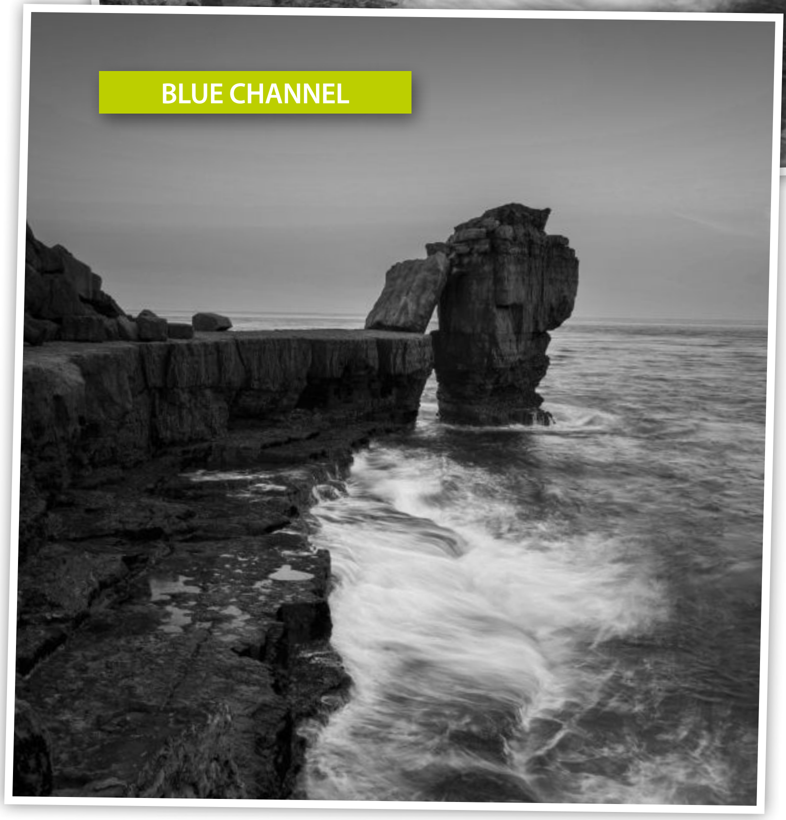
Most colour pictures that you'll come across are made up of a mixture of three primary colour channels, one each for red, green and blue. With these three primaries it's possible to make any other non-primary colour. Most modern forms of colour imaging use this method. Digital cameras have an RGB colour filter mask in front of the sensor to provide colour information, TVs and monitors display colour images as an array of tiny red, green and blue dots, and even your eye detects red, green and blue pigments, which is why some people can have colour blindness in one or more of these colours. Photoshop also uses colour channels, and you can see how this works by activating the Channels palette.



You can see what each channel looks like independently by clicking on it, which will turn off the other two. Compare the three channels, noting how the relative brightness of different areas such as the blue of the sky or the reds and browns of the rocks change from one channel to the next. You can select and save just one channel by activating it and using the Greyscale mode option to discard the other channels. This does offer a bit of creative control, but it's a bit crude.


RED CHANNEL

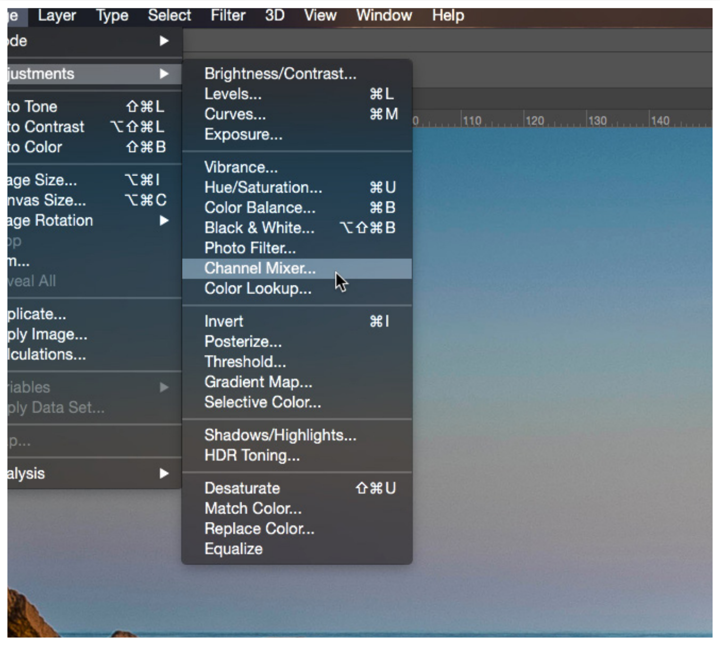

GREEN CHANNEL

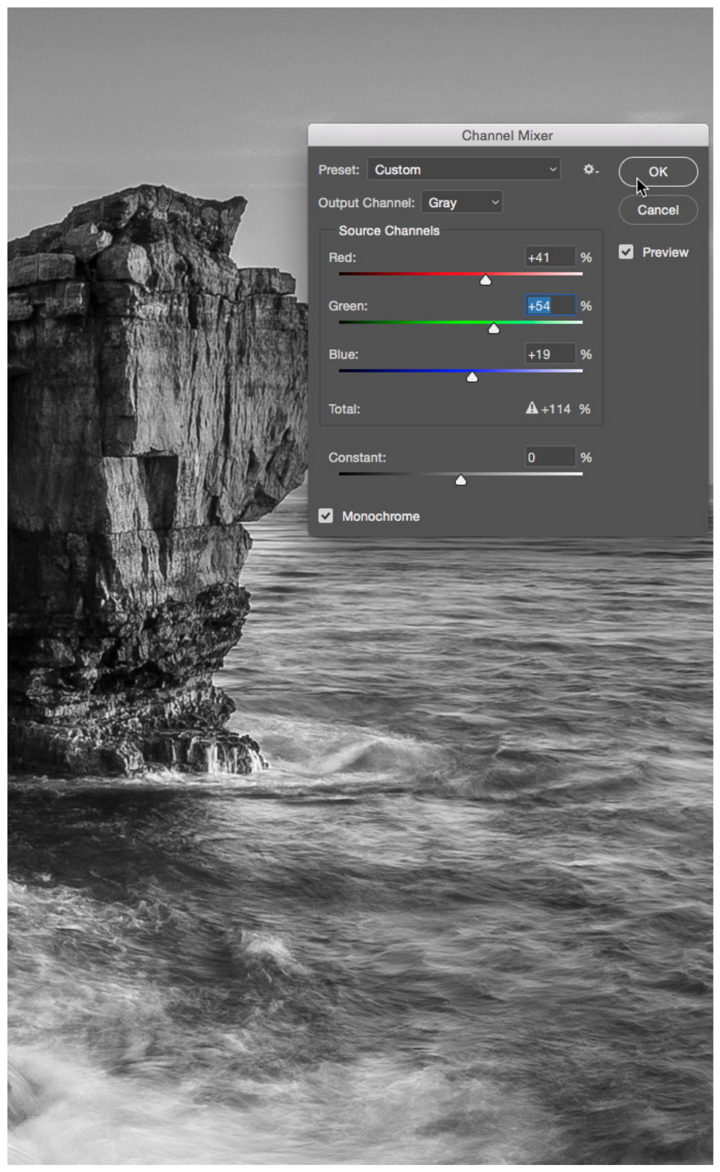

BLUE CHANNEL

The Channel Mixer

One of the best ways to convert a colour image to monochrome is to use the Channel Mixer. This takes the RGB colour channels that we just discussed, and offers a way of mixing their output into a black and white image. You'll find the Channel Mixer in Image > Adjustments > Channel Mixer.

Until the introduction of the Black and White menu and adjustment layer option in Photoshop CS3, the Channel Mixer was the preferred method of converting to monochrome for many photographers. Open the channel mixer and check the box for Monochrome at the bottom of the panel. The image will immediately convert to monochrome, but now you can adjust the channel sliders to alter the relative brightness of the tones in the image.


e Layer Type Select Filter 3D View Window Help
de ▶
justments ▶
to Tone ⇧⌘L
to Contrast ⌥⇧⌘L
to Color ⇧⌘B
age Size... ⌥⌘I
nvas Size... ⌥⌘C
age Rotation ▶
op
m...
veal All
plicate...
ply Image...
lculations...
riables ▶
ply Data Set...
p...
alysis ▶
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...
Invert ⌘I
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights...
HDR Toning...
Desaturate ⇧⌘U
Match Color...
Replace Color...
Equalize
110 120 130 140


Channel Mixer
OK
Cancel
Source Channels

Preset: Custom

Output Channel: Gray

Red: +41 %

Green: +54 %

Blue: +19 %

Total: ⚠ +114 %

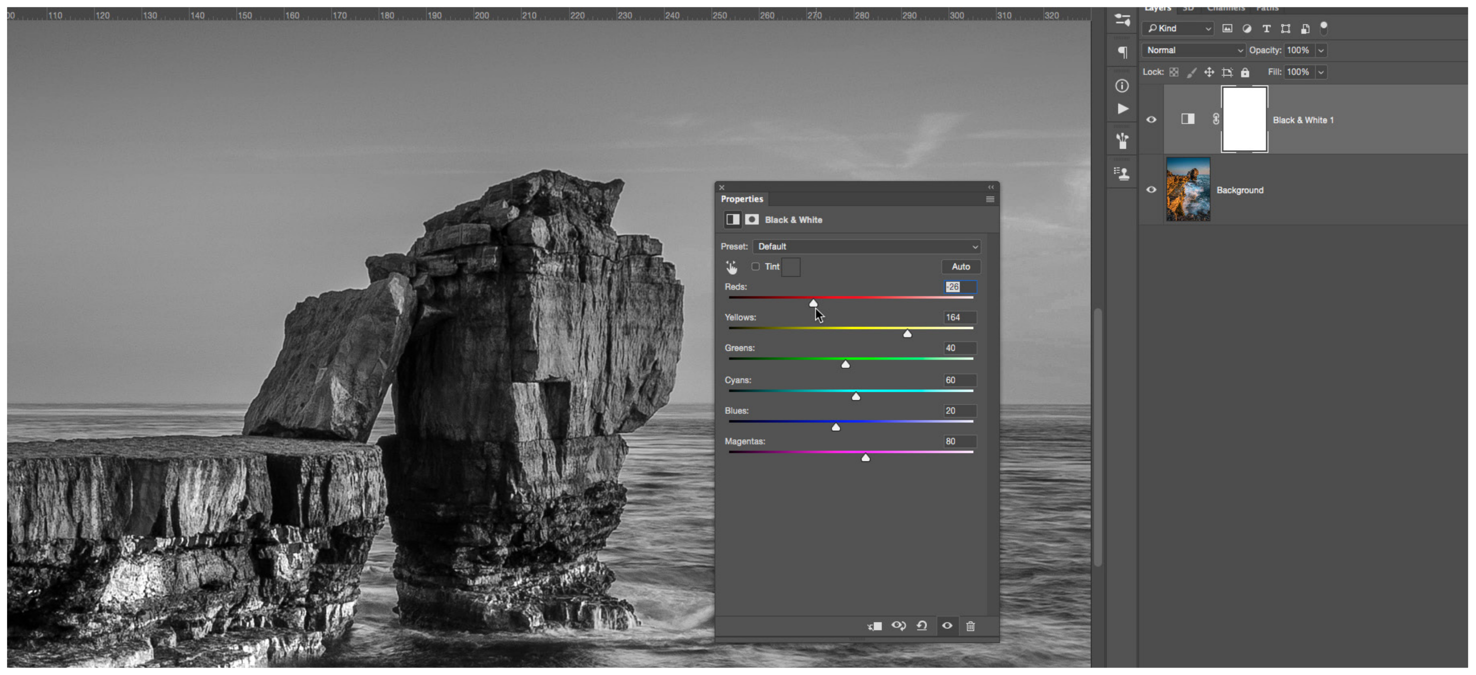
Constant: 0 %

☑ Preview

☑ Monochrome

Black and White

Until Photoshop CS3 came along in 2008 you would find dozens of online tutorials offering home-brewed methods for converting colour images to monochrome. The Channel Mixer offered one approach, giving some control over the relative levels of tone, but the Black and White function takes that control and offers even more. It's available as an Adjustment Layer, so it can be used non-destructively, keeping your base image untouched.



Properties

Black & White

Preset: Default

☐ Tint

Reds: -26

Yellows: 164

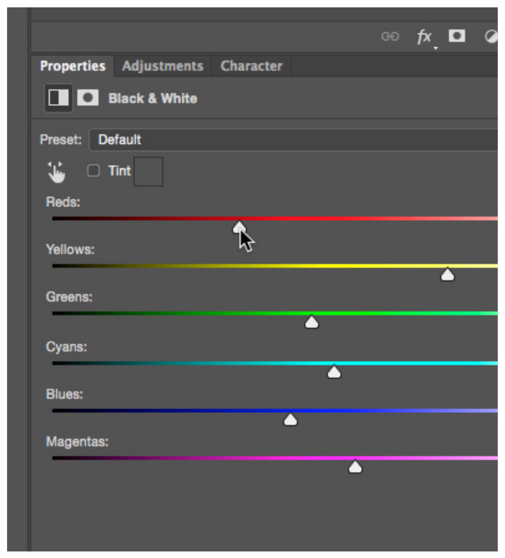
Greens: 40

Cyans: 60

Blues: 20

Magentas: 80

Black and White offers complete control over the tonal balance of your image, with channel sliders for the primary red, green and blue, as well as non-primary yellow, cyan and magenta, so you can fine-tune tone and contrast, emphasising any other colour range. Each slider adjusts the relative brightness of a particular channel.



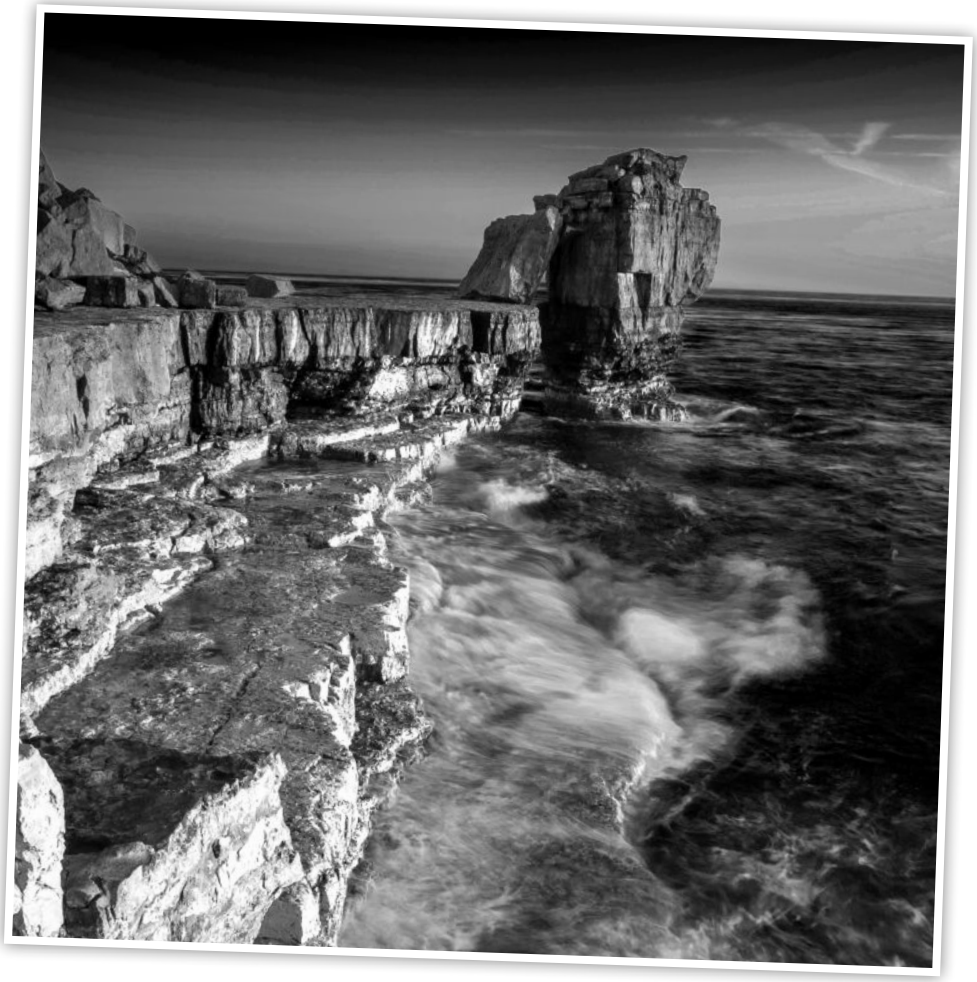
Properties

Black & White

Preset: Default

☐ Tint

For our sample picture here, the best result is obtained by decreasing the level of red, cyan and blue, while boosting yellow. This creates a good tonal balance, bringing out the detail in the rock formation, as well as adding greater detail to the water and darkening the sky. There is also a large boost in contrast that helps.

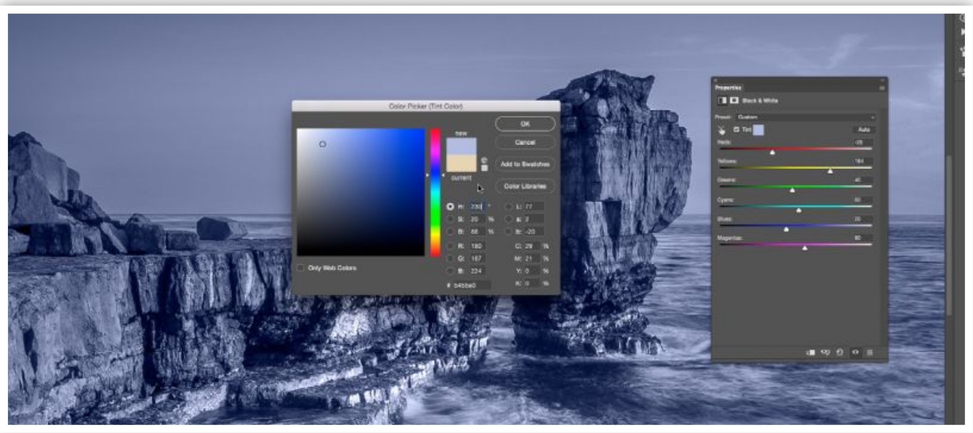


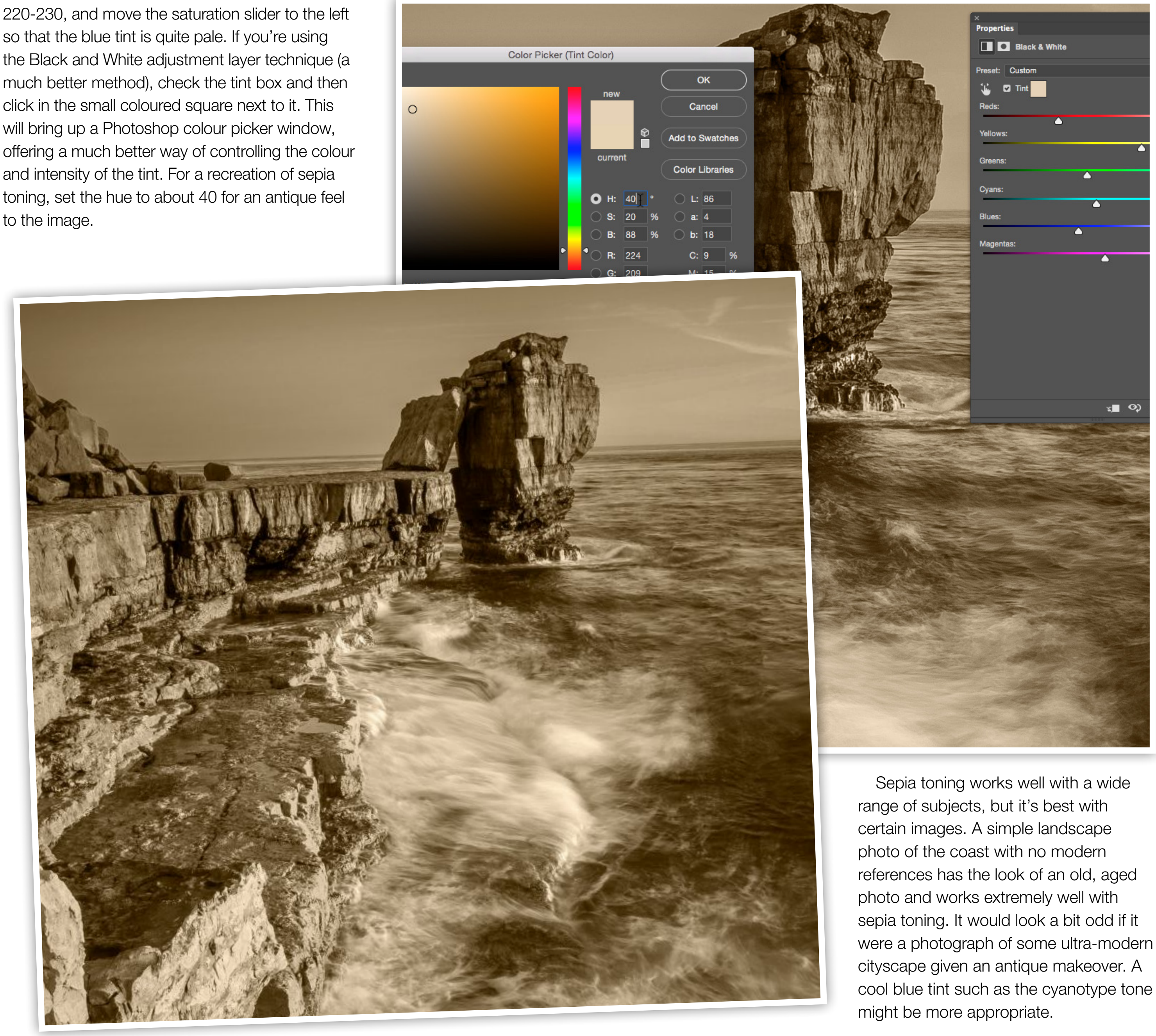
Adding Tints

The Black and White function also provides an easy and effective method of applying tints to monochrome images, accurately replicating old but popular processing techniques such as sepia or cyanotype toning, both of which can add a lot of atmosphere to the right sort of picture.

Starting with the same settings as before, with the Black and White sliders set to enhance the image check in the Tint box. The default setting is something that looks a lot like sepia, but in fact it's not quite right, according to most popular opinion. If you're using the Black and White function from the menu option you'll see Hue and Saturation sliders at the bottom of the control window.

For a nice approximation of the blue tone typical of cyanotype toning, set the hue slider to about 220-230, and move the saturation slider to the left so that the blue tint is quite pale. If you're using the Black and White adjustment layer technique (a much better method), check the tint box and then click in the small coloured square next to it. This will bring up a Photoshop colour picker window, offering a much better way of controlling the colour and intensity of the tint. For a recreation of sepia toning, set the hue to about 40 for an antique feel to the image.




Color Picker (Tint Color)
H: 40 °
S: 20 %
B: 88 %
R: 224
G: 209
L: 86
a: 4
b: 18
C: 9 %
Properties
Black & White
Preset: Custom
☑ Tint

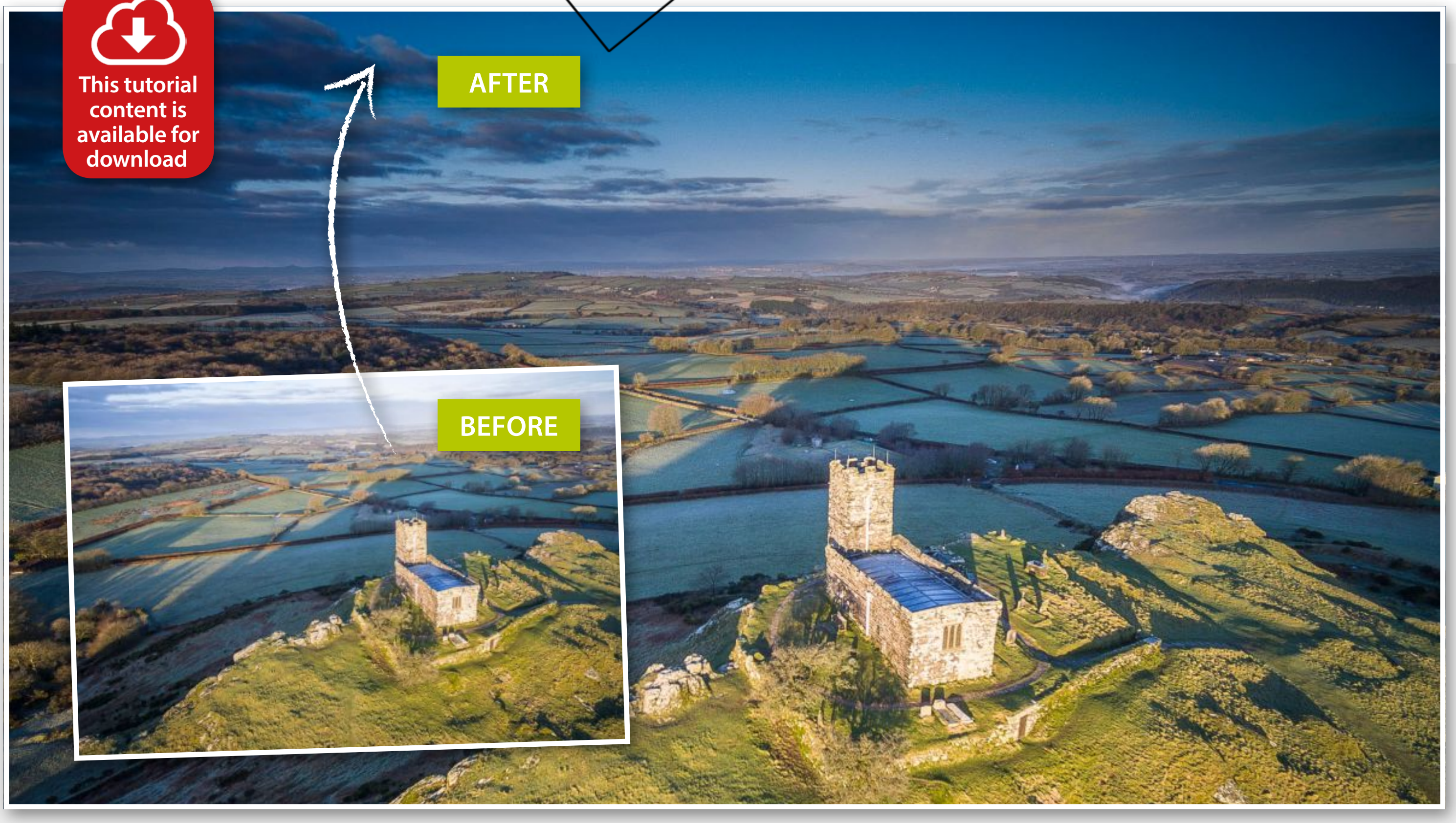
Sepia toning works well with a wide range of subjects, but it's best with certain images. A simple landscape photo of the coast with no modern references has the look of an old, aged photo and works extremely well with sepia toning. It would look a bit odd if it were a photograph of some ultra-modern cityscape given an antique makeover. A cool blue tint such as the cyanotype tone might be more appropriate.

Adding a Graduated Filter

Graduated filters can improve photos by adding depth and colour to the sky

Photographers use graduated filters placed in front of the camera lens to selectively change the exposure and sometimes the colour of part of a picture, usually to darken the sky to bring out details in the clouds and balance the exposure with the landscape in the foreground. They come in many different shapes, sizes and colours to fit all types of camera system.

As with most photographic techniques, it's possible to duplicate the effect of graduated filters using Adobe Photoshop, and as usual there are several ways to accomplish this. For this example we'll use an aerial image of a sunrise taken above a church in Devon.

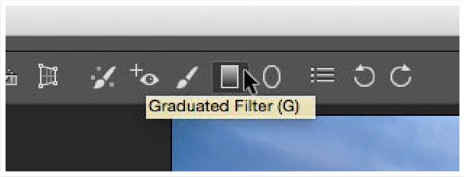


This tutorial content is available for download

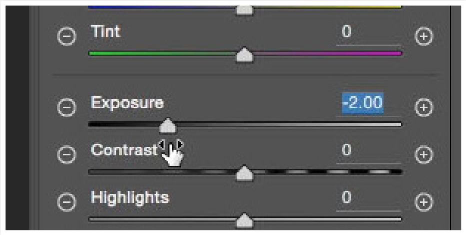
Graduated Filter in Camera Raw

Since this photo was taken using Raw mode, we can use the Graduated Filter tool in Adobe Camera Raw (ACR). ACR is the Raw processing application supplied with each version of Photoshop, and allows you to add the effect during processing. This is by far the best way to do it, since it preserves the maximum amount of detail in the photograph.

01 When you open the image in Adobe Camera Raw, you'll see a row of tool icons across the top of the main image window. The Graduated Filter icon is to the right.

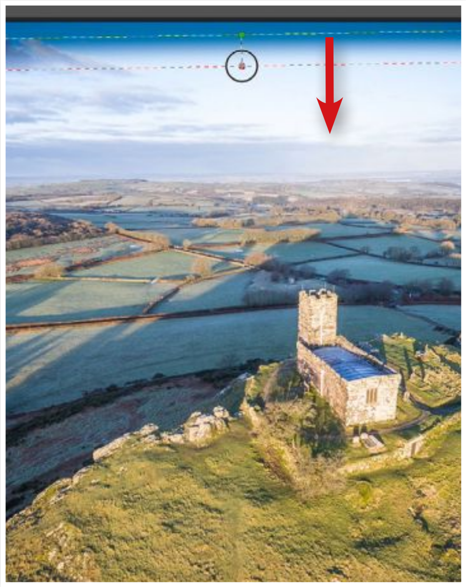

Graduated Filter (G)

02 When you click on the Graduated Filter icon, you'll see the control panel on the right of the screen change. The filter can apply many different effects, but the one we want to use is a reduction in exposure. A setting between -2.00 and -2.70 should produce a suitable effect for this picture.

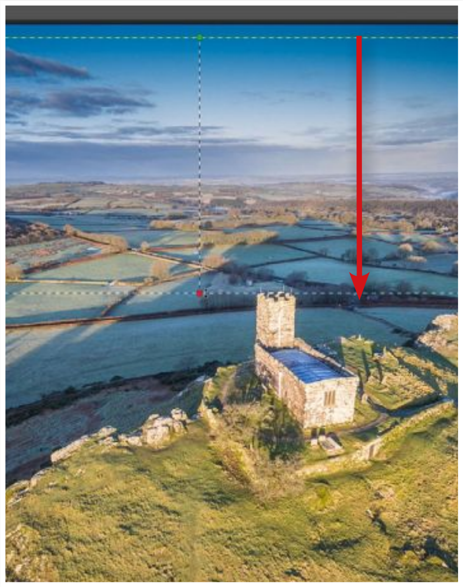


Tint 0
Exposure -2.00
Contrast 0
Highlights 0

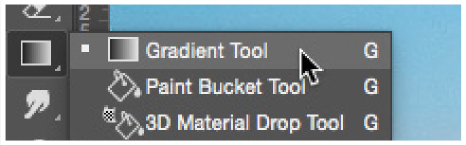
03 To apply the filter, drag a line down from the top of the screen to the horizon line. You'll see a horizontal and vertical dotted line like an inverted T. You'll also notice that you can change the angle of the line by moving the cursor left and right. To constrain the line to the vertical, hold down the Shift key while dragging.

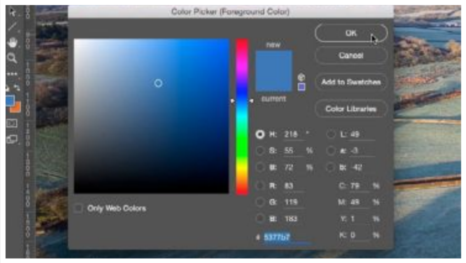


04 The red dotted line marks the lower, least saturated edge of the gradient effect, but there is also a green line at the top of the frame. This marks the top or most saturated edge of the effect, with a smooth gradient between the two lines. If you drag this green line down, more of the image will be at maximum effect and the gradient will be shorter.



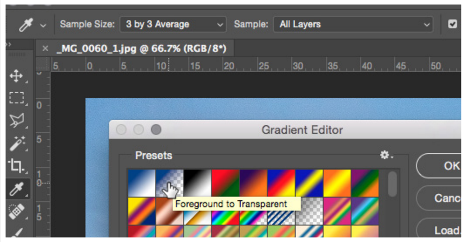
Graduated Filter in Photoshop


Gradient Tool G
Paint Bucket Tool G
3D Material Drop Tool G

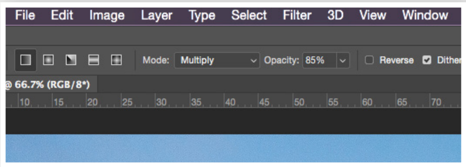

Color Picker (Foreground Color)
OK
Cancel
Add to Swatches
Color Libraries
new
current
Only Web Colors

H: 218 °
S: 55 %
B: 72 %
R: 83
G: 119
B: 183
L: 49
a: -3
b: -42
C: 79 %
M: 49 %
Y: 1 %
K: 0 %
5377b7

01 If your photo wasn't taken in Raw mode, you can apply a graduated filter using the Gradient Tool. To set up the graduated filter, first select the Gradient Tool, then set the foreground colour to blue by clicking on the foreground square and then using the colour picker.

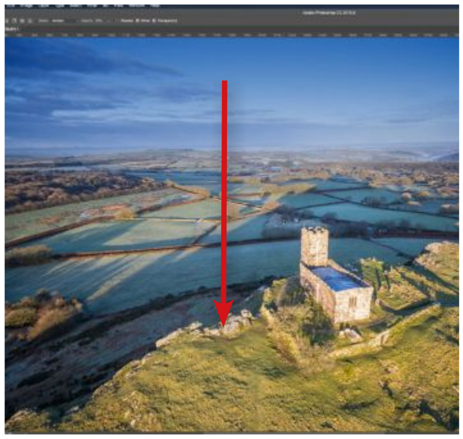

Gradient Editor
Presets
Foreground to Transparent
OK
Canc
Load

Sample Size: 3 by 3 Average
Sample: All Layers
_MG_0060_1.jpg @ 66.7% (RGB/8*)


File Edit Image Layer Type Select Filter 3D View Window

Mode: Multiply
Opacity: 85%
☐ Reverse
☑ Dither
@ 66.7% (RGB/8*)

02 Next, in the tool options bar, click on the gradient editor and select Foreground to Transparent, click on the button for Linear Gradient, set the Blending mode to Multiply, and the Opacity to 85 percent. Make sure the boxes for Dither and Transparency are checked.



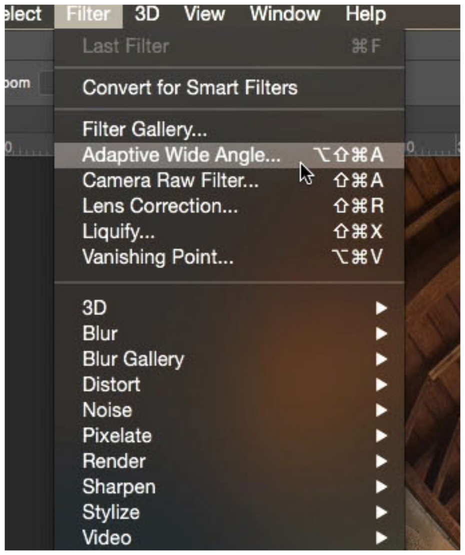
03 To apply the gradient to the picture, start at the top of the frame, click and drag down to the horizon line. If you hold down the shift key it will constrain the line to the vertical. The blue is blended into the clouds making them darker. It's always a good idea to tailor the blend colour to match the sky.

Correcting Lens Distortion

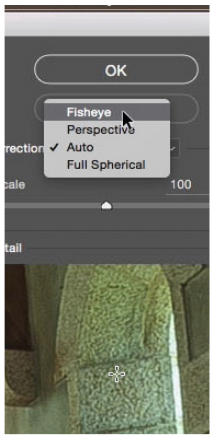
Correct the optical distortion of ultra-wide lenses with Photoshop's Adaptive Wide Angle

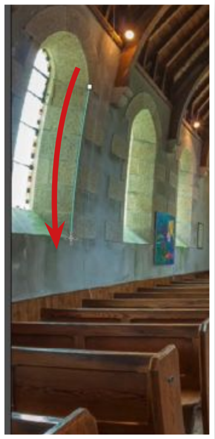
CANON FISHEYE ZOOM LENS EF 8-15mm 1:4 L USM
Canon
8-15mm
ULTRASONIC
AF MF

One of the new features introduced with Photoshop CS6 is called Adaptive Wide Angle; this can warp and bend an image to undo the optical distortion common to all very wide angle lenses. We've all seen photographs taken with "fish-eye" lenses. These lenses are called ultra-wide-angle, because the angle of view that they can capture can be as much as 180 degrees. Naturally the ability to squeeze half a room into the same shot comes at a price, and that is extreme optical distortion. Straight and parallel lines appear to be bent, perspective is massively shortened and familiar objects take on almost unrecognisable proportions. In the photo opposite, the straight uprights of the window alcoves and bench seats seem to curve inwards, the walls seem to bulge outwards and the whole effect is quite disconcerting.

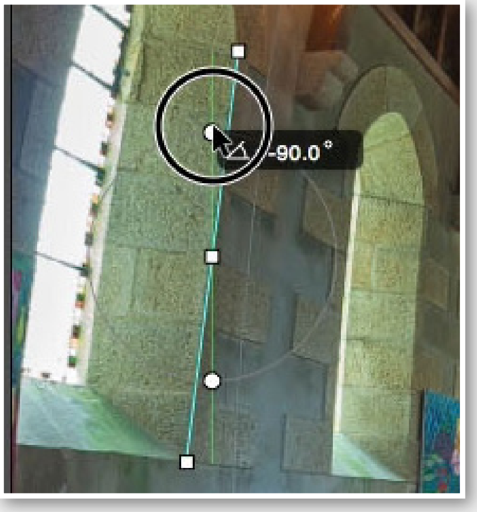

elect
Filter
3D
View
Window
Help
Last Filter ⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Blur
Blur Gallery
Distort
Noise
Pixelate
Render
Sharpen
Stylize
Video

01 Adaptive Wide Angle attempts to correct at least some of these problems, and can warp the picture to undo most of the optical distortion. Remarkably it can do all this while still preserving most of the detail in the picture. You'll find Adaptive Wide Angle in the Filters menu.


OK
rection
Fisheye
Perspective
✓ Auto
Full Spherical
cale
100
tail

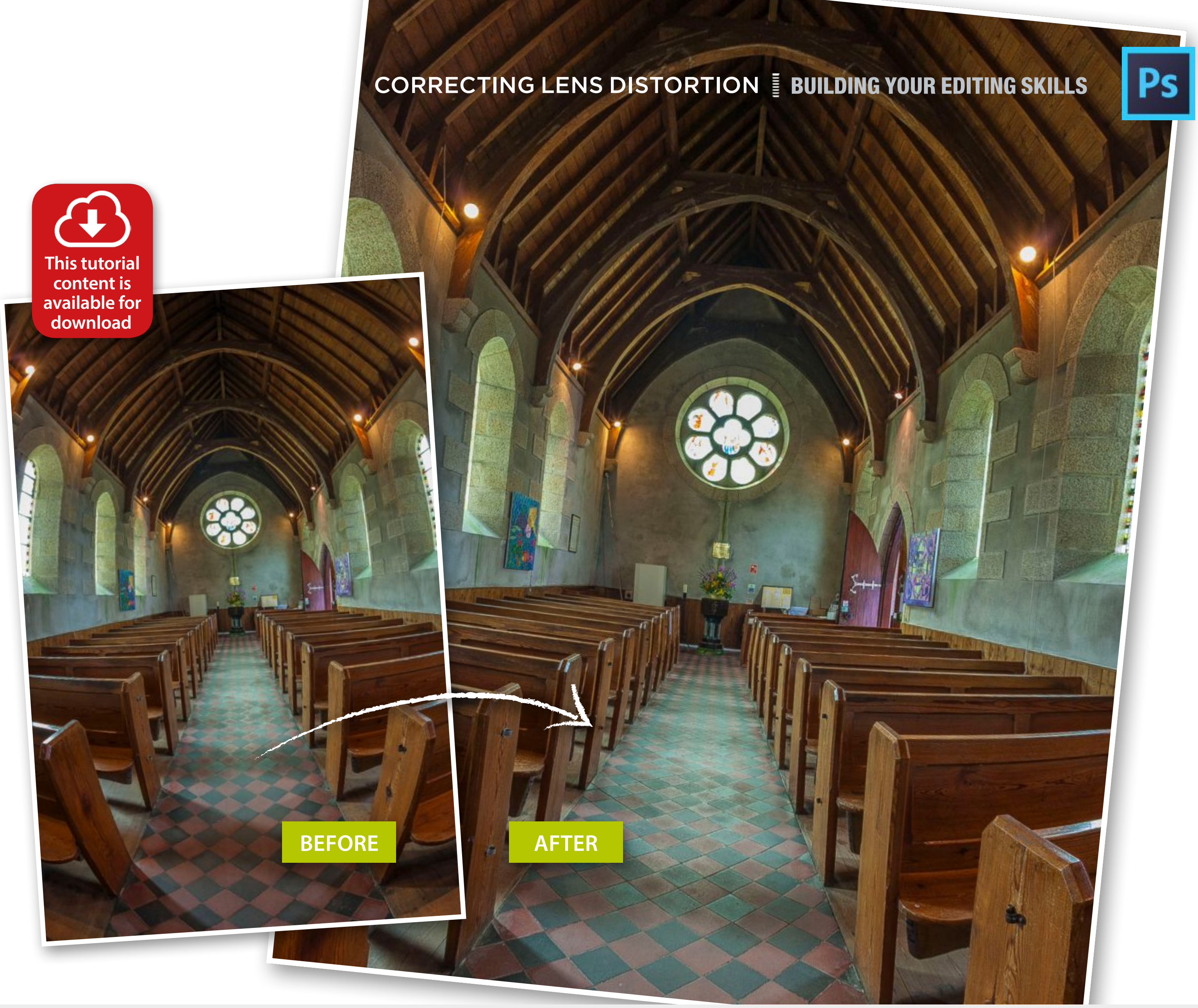


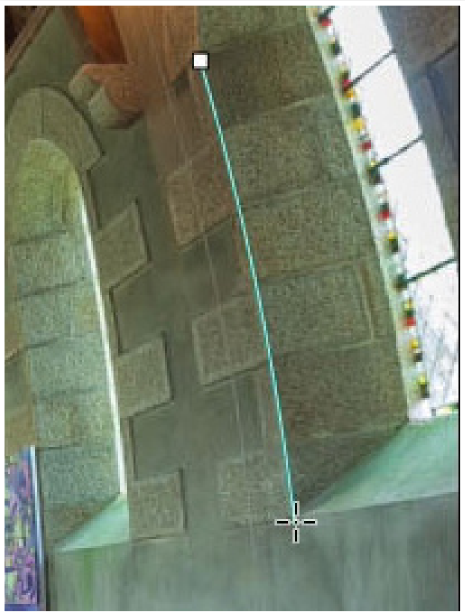
02 In the Adaptive Wide Angle interface, first select the Constraint tool from the panel on the upper left of the main screen, and select Fisheye from the Correction drop-down menu. Pick one of the vertical lines, in this case one of the stone window alcoves, click near the top of it and drag a line down the length of it. You should find that the line will automatically curve to follow the line, but you can drag the control handle in the mid-point of the line to match it up to the curvature.



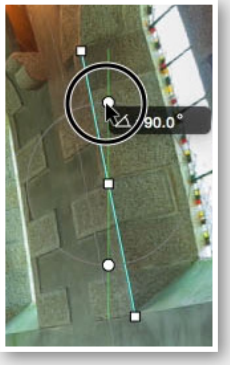
03 The line will automatically warp the picture to make the curved line straight. You'll see that there is a circle overlaid on the line, with two more control handles where they intersect. You can drag these handles, rotating the line to bring it into a vertical position. If you hold down the shift key it will automatically snap to vertical right away.

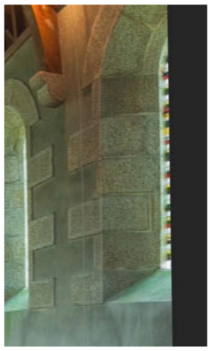
This tutorial content is available for download



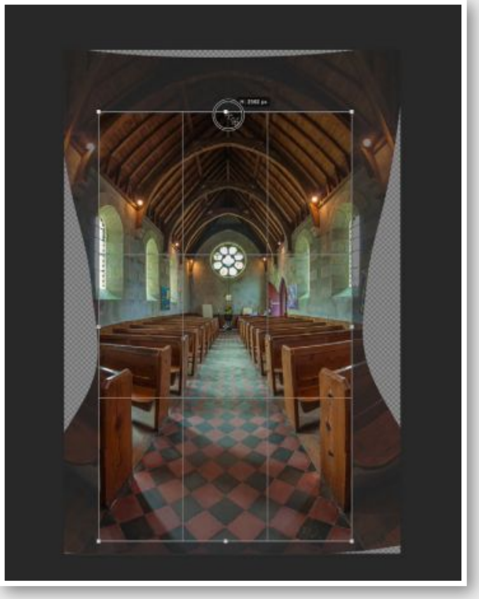


04 Pick a line on the opposite side of the picture and repeat the process, dragging a line down the upright of the stone wall. This too will automatically straighten up the line.





05 Again, drag the handle on the circular line to move the upright into a vertical position. If you've done it right the vertical curvature distortion of the image should now be looking better. You may notice that the correction isn't quite perfect; there may still some slight curvature of the various uprights and horizontals, but it's certainly a great improvement, and the vertical structures are much straighter. You can carry on and try to correct more of the curvature, but be aware of how much warping is being applied to the image to straighten everything out. Click OK when you're done to finalise the correction.



06 The process will have left some empty spaces at the edges of the image, so it will be necessary to crop the image to remove these. This does mean losing some of the original photograph, but the result is much less distorted than it was at the start.

Panorama Stitching

Get the whole of the landscape into one ultra-wide picture

Many digital cameras have a feature known as “Panorama Stitching” or “Panorama Assist” mode. It’s there to help with a particular type of photograph, or rather series of photographs, in which successive shots are taken as the camera is panned across a scene. After you take the first shot, the camera shows the edge of that shot superimposed on the monitor so you can match up the position of features in successive shots, producing a long continuous photo showing an entire panoramic scene. You can also shoot your pan sequence manually, especially if you have a tripod handy to keep the camera level. When it’s done well the results can be breathtaking, but getting a satisfactory result isn’t as easy as it looks.

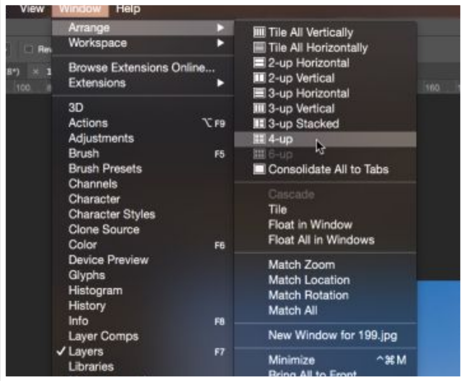
BEFORE

For the purposes of this tutorial we’ll use this example of a four-shot sequence taken down on the Devon coast.

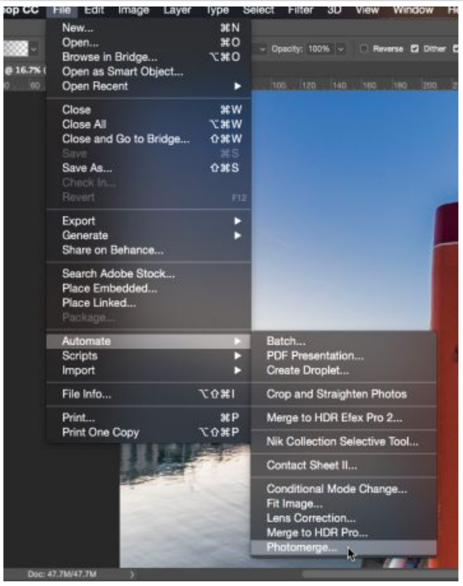
This tutorial content is available for download

USEFUL TIP

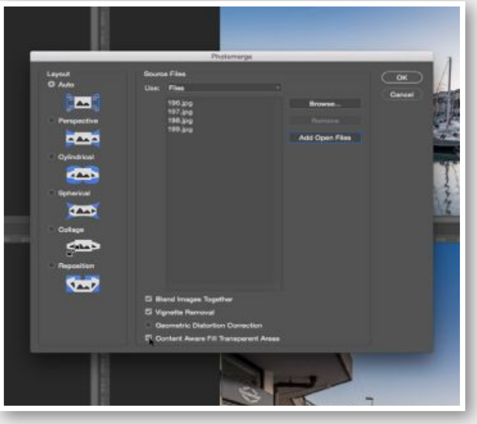
If shooting a panoramic sequence manually, always make sure that you have a large enough overlap between each shot you take. For best results, it is advisable to have about 25% of the previous frame visible each time.


View
Window
Help
Arrange
Workspace
Browse Extensions Online...
Extensions
3D
Actions
Adjustments
Brush
Brush Presets
Channels
Character
Character Styles
Clone Source
Color
Device Preview
Glyphs
Histogram
History
Info
Layer Comps
Layers
Libraries
Tile All Vertically
Tile All Horizontally
2-up Horizontal
2-up Vertical
3-up Horizontal
3-up Vertical
3-up Stacked
4-up
6-up
Consolidate All to Tabs
Cascade
Tile
Float in Window
Float All in Windows
Match Zoom
Match Location
Match Rotation
Match All
New Window for 199.jpg
Minimize
Bring All to Front

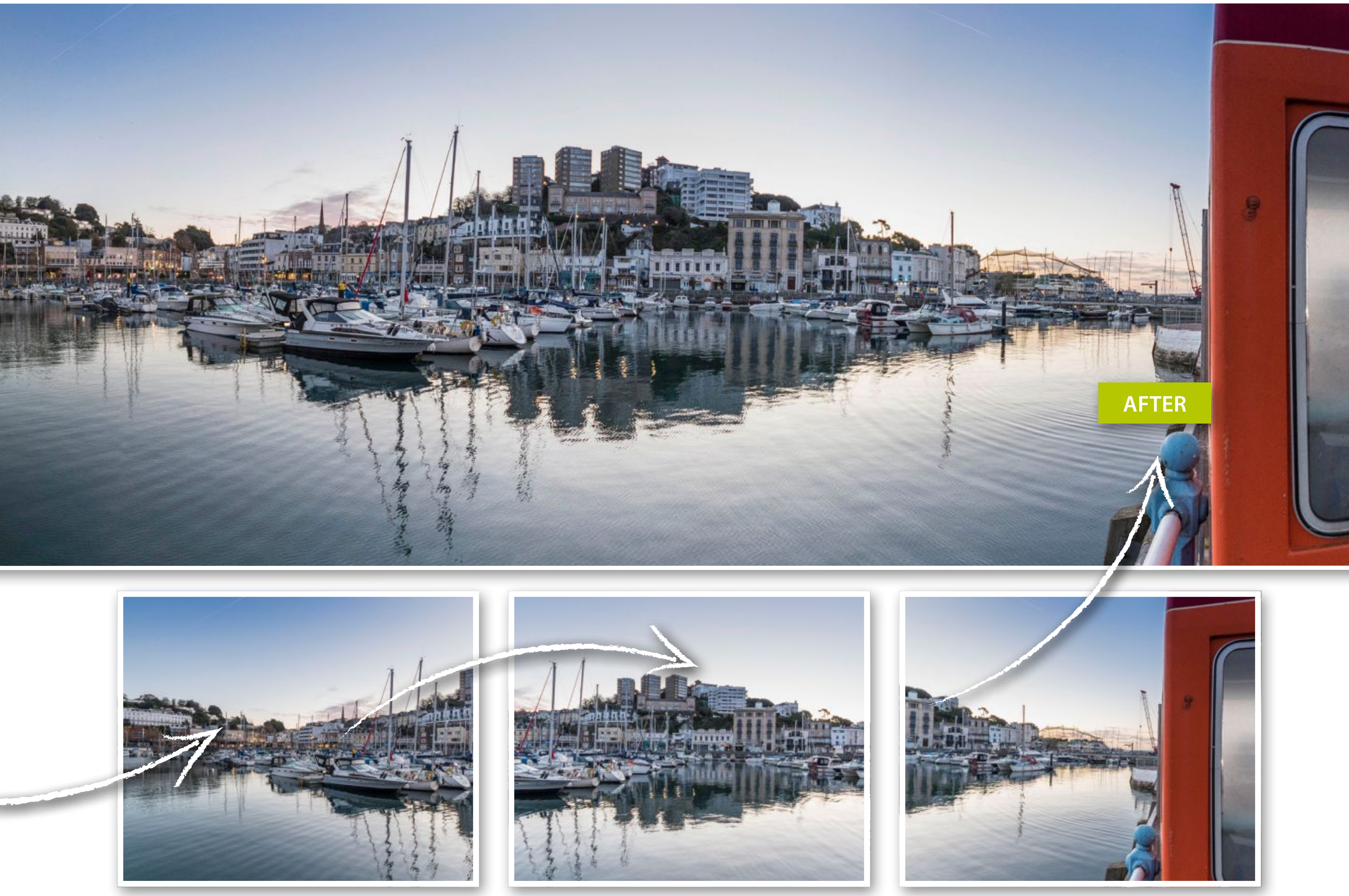
01 Having downloaded our panorama pictures from the camera into a folder on the PC, it’s time to fire up Photoshop and stitch them together into a panorama. Locate the files on your hard drive and open all of them in Photoshop. If you go to the Window > Arrange menu you can view them all at once in 4-up Horizontal mode. Not essential, but it gives you a chance to make a last-minute exposure check.

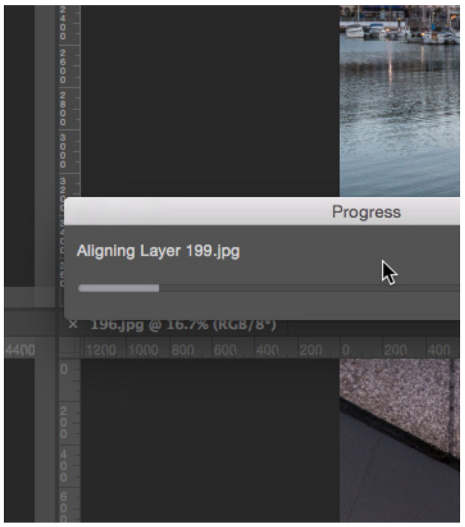

File
Edit
Image
Layer
Type
Select
Filter
3D
View
Window
New...
Open...
Browse in Bridge...
Open as Smart Object...
Open Recent
Close
Close All
Close and Go to Bridge...
Save
Save As...
Check In...
Revert
Export
Generate
Share on Behance...
Search Adobe Stock...
Place Embedded...
Place Linked...
Package...
Automate
Scripts
Import
File Info...
Print...
Print One Copy
Batch...
PDF Presentation...
Create Droplet...
Crop and Straighten Photos
Merge to HDR Efex Pro 2...
Nik Collection Selective Tool...
Contact Sheet II...
Conditional Mode Change...
Fit Image...
Lens Correction...
Merge to HDR Pro...
Photomerge...

02 In Photoshop you’ll find Photomerge in the File menu under Automate, along with several other automatic processes.


Photomerge
Layout
Auto
Perspective
Cylindrical
Spherical
Collage
Reposition
Source Files
Use: Files
Browse...
Remove
Add Open Files
OK
Cancel
Blend Images Together
Vignette Removal
Geometric Distortion Correction
Content Aware Fill Transparent Areas

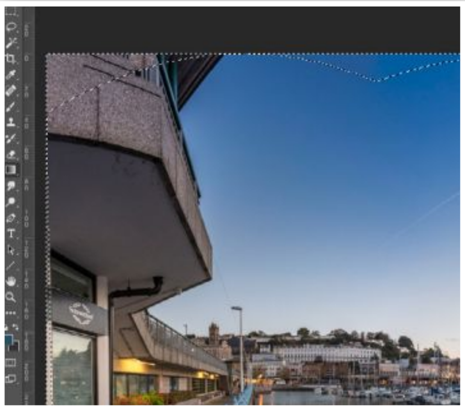
03 The Photomerge window offers a number of options for how to arrange your panoramic shots. For a simple landscape panorama like this the Auto option should work fine. Click on the Add Open Files button to add the three shots to the Photomerge list, and check the top two options and the bottom option to attempt to fill blank areas with the Content Aware tool.



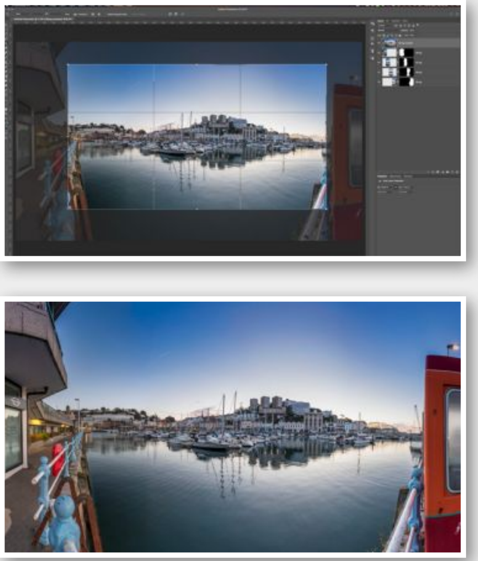


Aligning Layer 199.jpg

04 Once you click OK the merging process starts, and it is completely automatic. It will take a while to complete, possibly quite a long while if you have a slow computer and/or very large image files.



05 Once the Panorama has been rendered, you'll see that there are areas where the program has had to warp the pictures to correct for perspective. This is where the Content Aware Fill tool will have attempted to add something that looks a bit like sky and fields. Depending on how well the fill works, you can always crop out these areas.



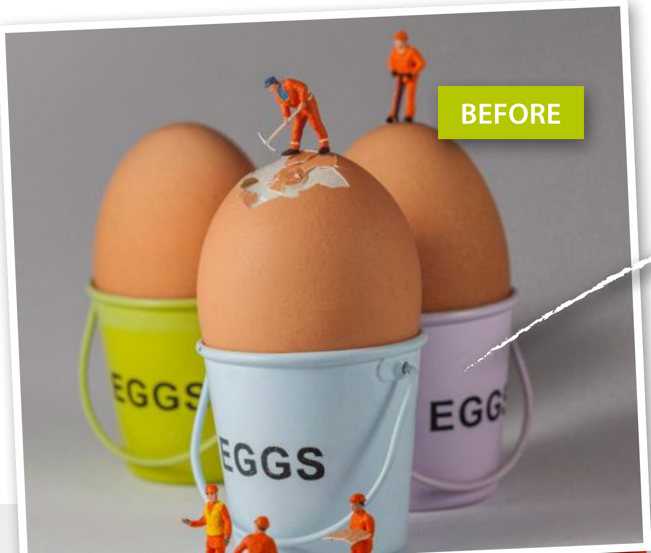
06 You can also use the crop tool to straighten out any slight tilt in your horizon, but hopefully you won't need it. The finished result should look something like this.

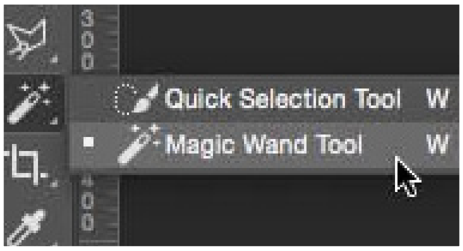
Colour Replacement

Swapping one colour for another

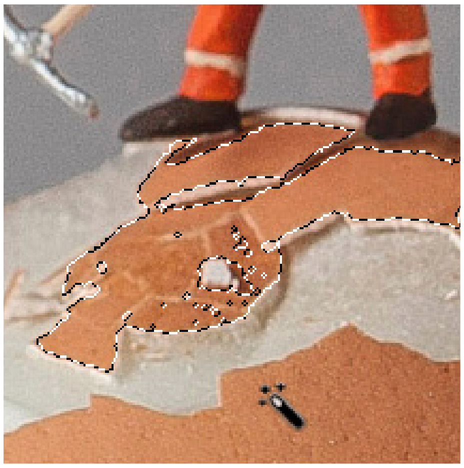
One relatively simple operation that you can do in Photoshop is to replace one colour with another. By using some of the selection tools we looked at earlier, along with the Hue/Saturation controls, we can change the colour of individual objects in our photos, such as replacing the colour of the eggshells in this shot.

This tutorial content is available for download

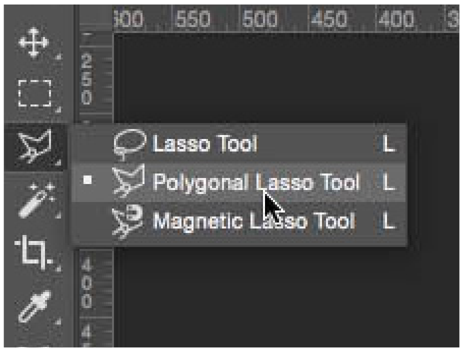




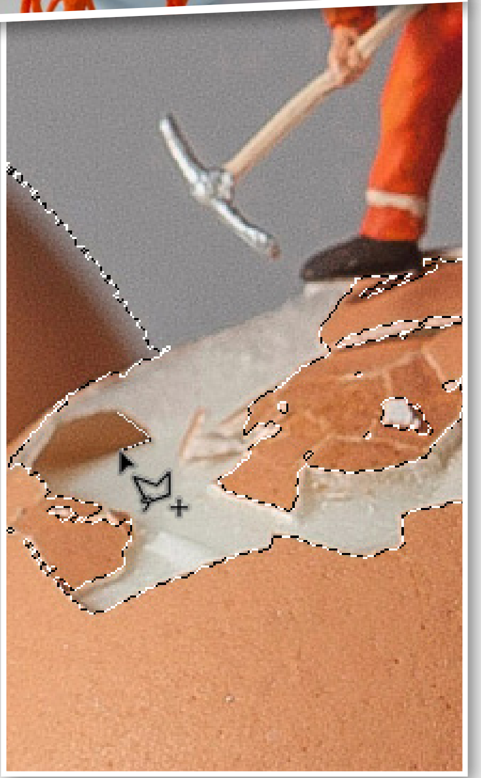
01 Selecting large areas of the same colour is one of those few occasions where the Magic Wand tool is actually useful, so we'll use it as a starting point here. With a tolerance setting of 20 it should be able to pick out the eggshell without too much trouble.



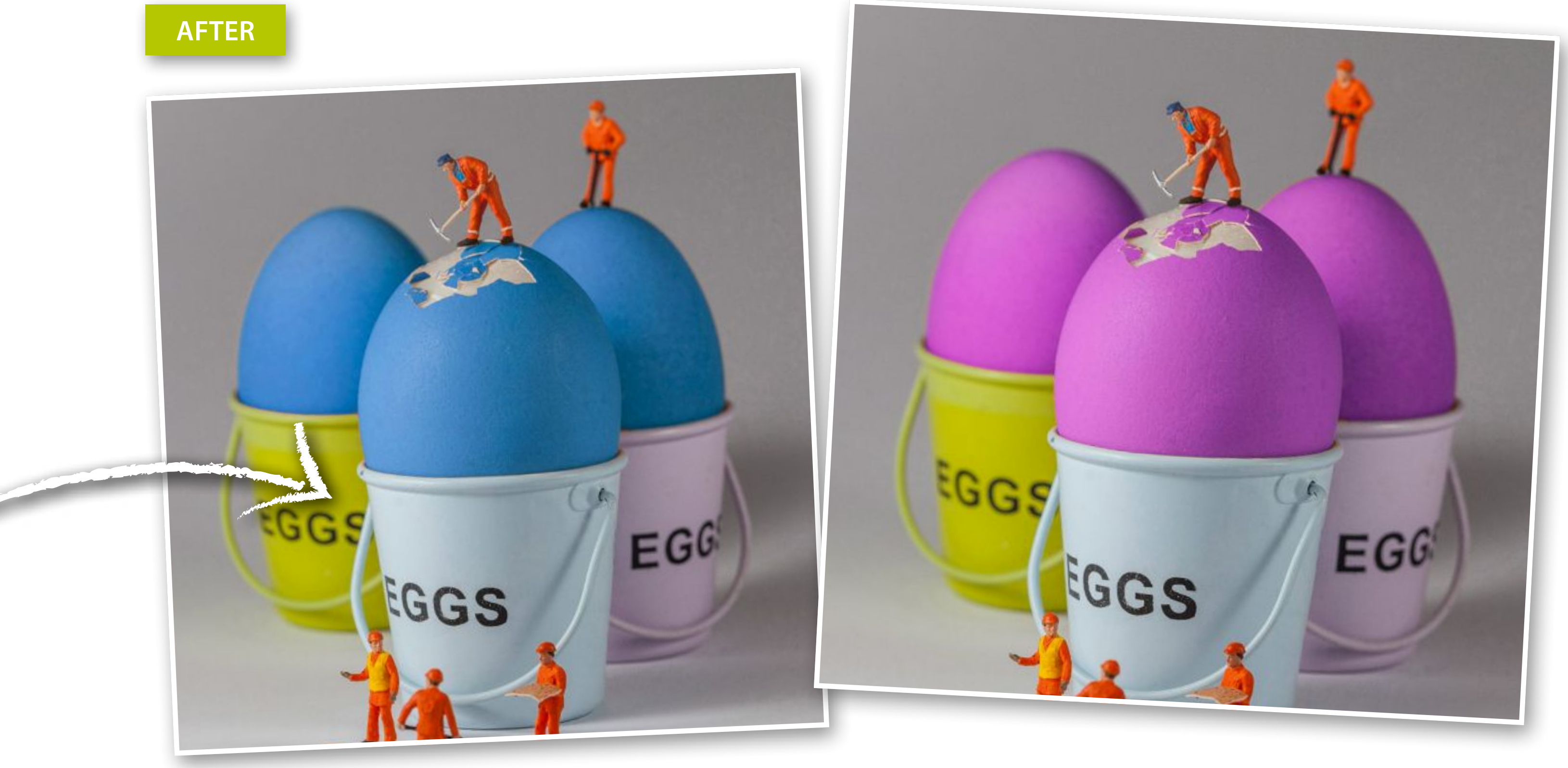
02 With the Magic Wand, it's best to add a bit at a time. Click on an area that's a mid-tone for the total area you want to select, and you'll find that the wand tool will select an area around it. The size of the selection will depend on the tolerance setting. By holding down the Shift key and carefully clicking on areas around your starting selection, you can add more areas. If the wand selects part of the background, use Cmd+Z to undo that step, and try again more carefully, possibly adjusting the tolerance downwards if it keeps happening.

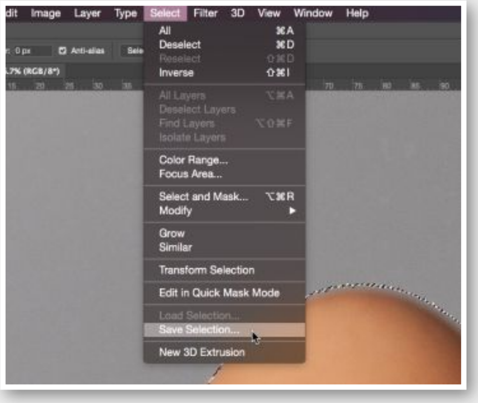


03 When you've reached the limit of what you can usefully select using the Magic Wand tool, you can finish your selection using the Polygonal Lasso tool. By setting the Feather to zero you can produce a sharp-edges selection. Alternatively, use the Selection Brush tool.

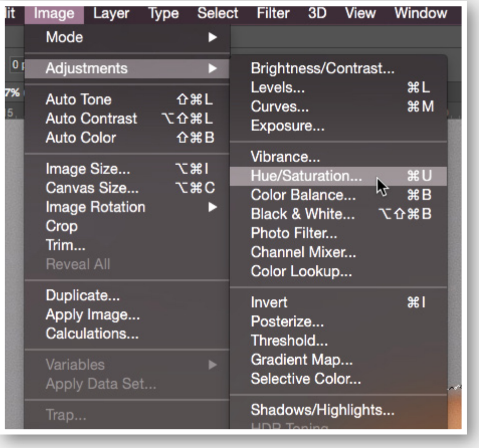


04 Again hold down the Shift key to add more areas to your selection. If you need to remove any areas from the selection, such as any areas of egg white, you can subtract by holding down the Alt key and going around it with the Lasso.




dit
Image
Layer
Type
Select
Filter
3D
View
Window
Help
All ⌘A
Deselect ⌘D
Reselect ⇧⌘D
Inverse ⇧⌘I
All Layers ⌥⌘A
Deselect Layers
Find Layers ⌥⇧⌘F
Isolate Layers
Color Range...
Focus Area...
Select and Mask... ⌥⌘R
Modify
Grow
Similar
Transform Selection
Edit in Quick Mask Mode
Load Selection...
Save Selection...
New 3D Extrusion

05 When you've selected all the bits you want to repaint, you can save the selection for later use, to save you doing all that work again if you change your mind.


it
Image
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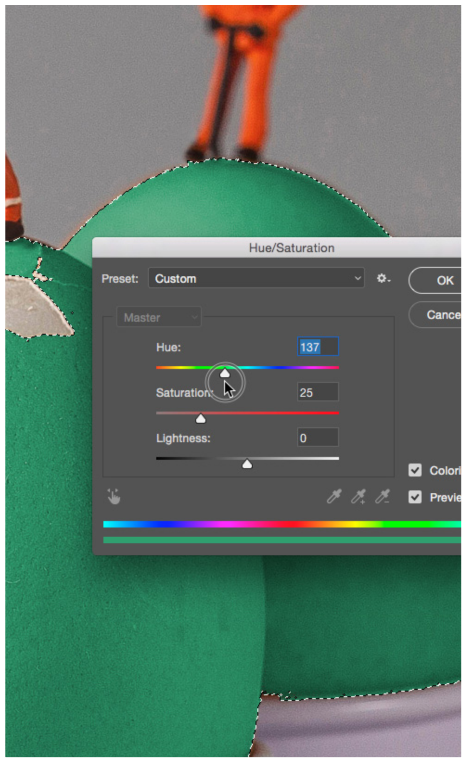
Type
Select
Filter
3D
View
Window
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...
Invert ⌘I
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights...

06 Although there are several filters we could use at this point, the most versatile way to change the colour of the selected area is the Hue/Saturation/Lightness option. This is common to most editing programs. In Elements you'll find it in the Enhance menu.


Hue/Saturation
OK
Cance
Colori
Previ

Preset: Custom

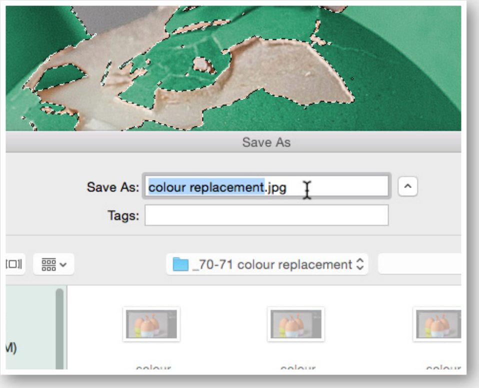
Master

Hue: 137

Saturation: 25

Lightness: 0

07 You have three options under the Hue/Saturation setting. Leave the Lightness slider in the middle position to preserve the overall brightness of the object, but you can experiment by moving the Saturation and Hue sliders around. As you move the Hue slider, the colour will start to shift through the spectrum of colours, or you can produce subtle colour changes with lower saturation settings, or say to hell with subtlety and go for broke with full saturation.


Save As
_70-71 colour replacement

Save As: colour replacement.jpg

Tags:

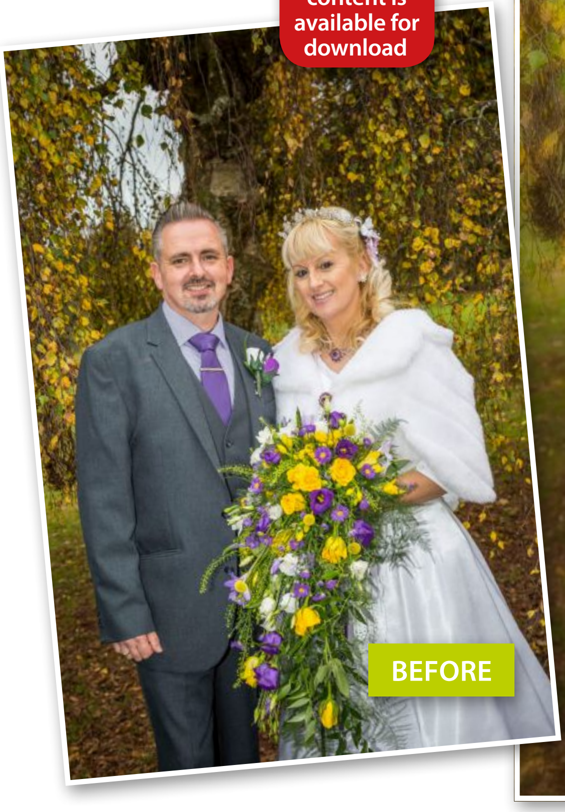
08 When you're happy with the result, or when your eyes start bleeding, you can clear the selection by using the keyboard shortcut Cmd+D, and then save the result. When you save the final image as a .PSD file in Photoshop or Elements, the selections are saved as well, embedded in the file.

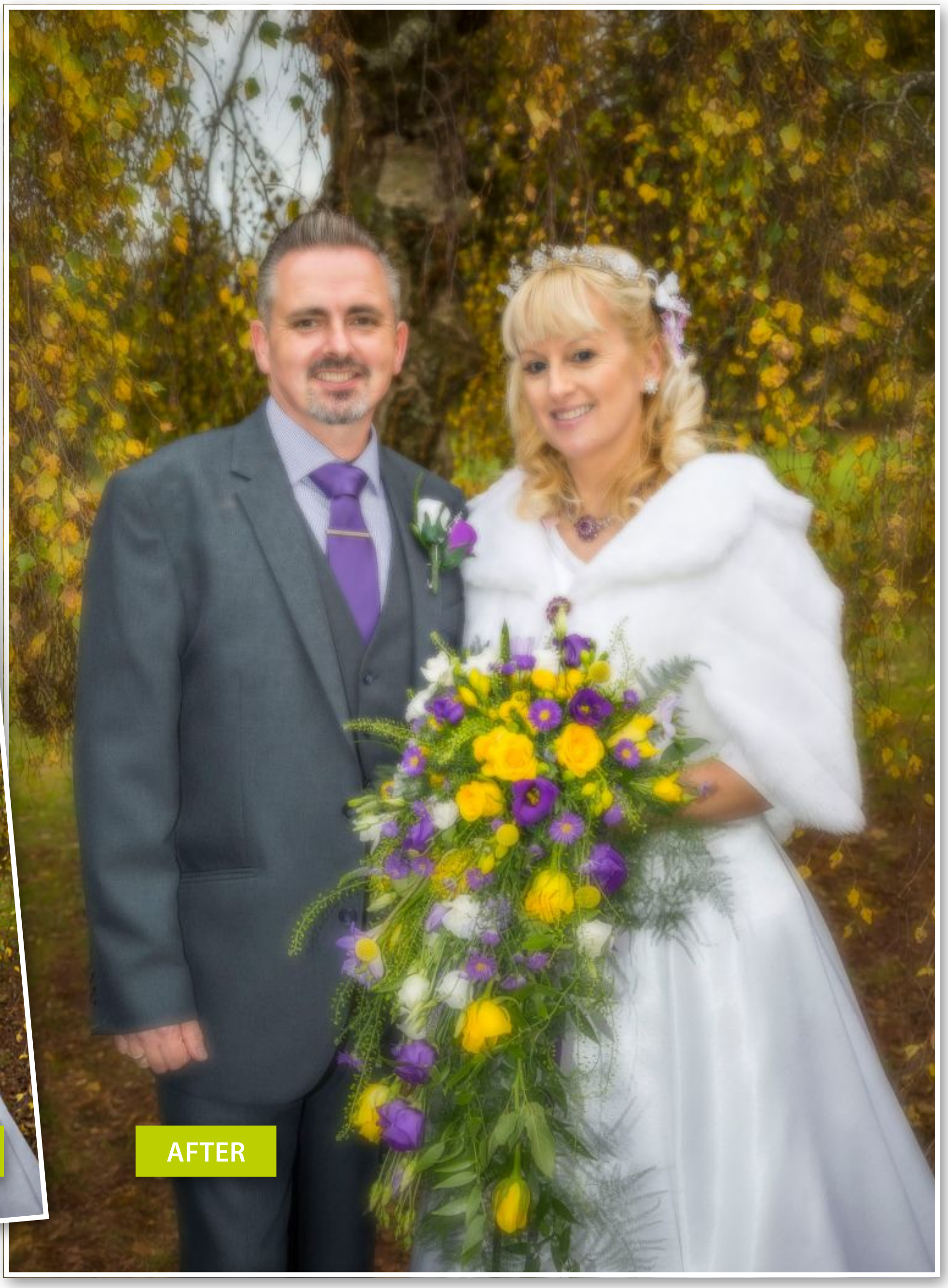
Soft Focus Technique

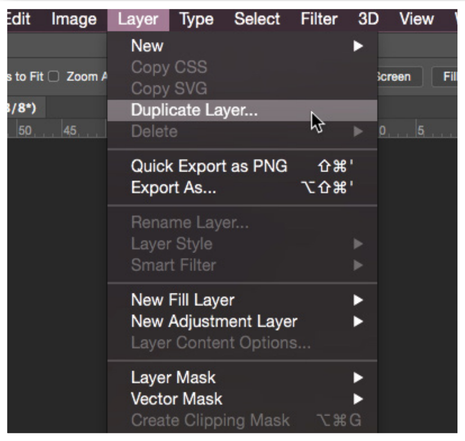
Adding a soft focus effect gives your portraits a romantic feel

Soft focus is an effect used widely in television and in the movies, as well as in many commercial and advertising photographs, for producing a dreamy romantic look. It's also a big favourite with wedding photographers. In traditional photography the effect is achieved with a special filter fitted over the camera lens. Many digital cameras now include soft focus as a digital effect, but we can produce the same results in Photoshop with ease using Gaussian blur and layer transparency.

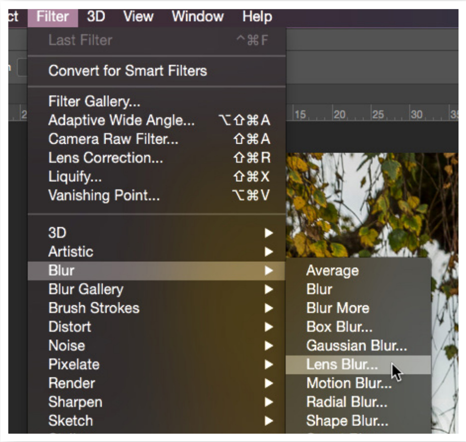
This tutorial content is available for download


BEFORE

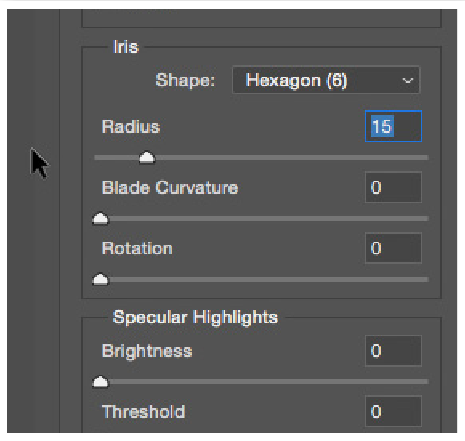

AFTER


Edit Image Layer Type Select Filter 3D View
New
Copy CSS
Copy SVG
Duplicate Layer...
Delete
Quick Export as PNG ⇧⌘'
Export As... ⌥⇧⌘'
Rename Layer...
Layer Style
Smart Filter
New Fill Layer
New Adjustment Layer
Layer Content Options...
Layer Mask
Vector Mask
Create Clipping Mask ⌥⌘G

01 The first step is to turn the picture into two identical layers. To do this, go to the Layer menu, and select Duplicate Layer. Don't worry about naming this layer, it's the only one we're going to make.

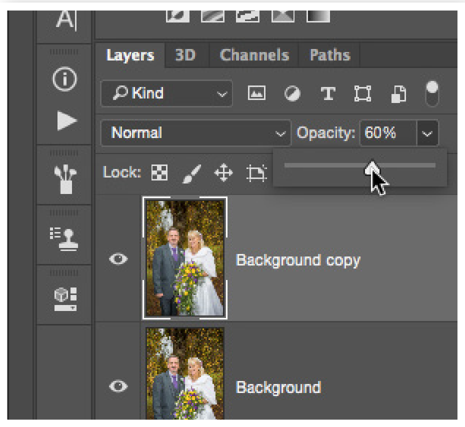

Filter 3D View Window Help
Last Filter ^⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Average
Blur
Blur More
Box Blur...
Gaussian Blur...
Lens Blur...
Motion Blur...
Radial Blur...
Shape Blur...

02 Next, go to the Filter menu, move down to Blur, and select Lens Blur. This is a special type of blurring that can be adjusted to produce certain effects.



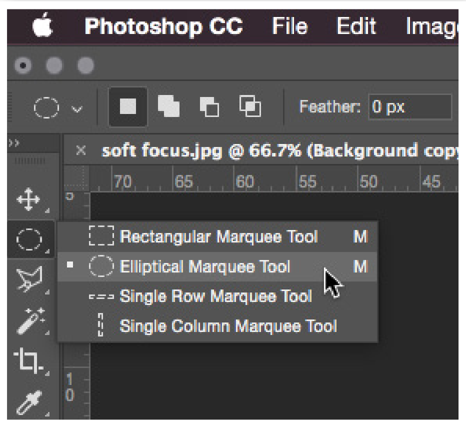
Iris
Shape: Hexagon (6)
Radius 15
Blade Curvature 0
Rotation 0
Specular Highlights
Brightness 0
Threshold 0

03 We don't need very much blurring to produce the soft-focus effect, so for this portrait shot, set a radius of 15 pixels. You may need a smaller radius for smaller images, but keep it subtle.


Layers 3D Channels Paths
Kind
Lock:
Background copy
Background

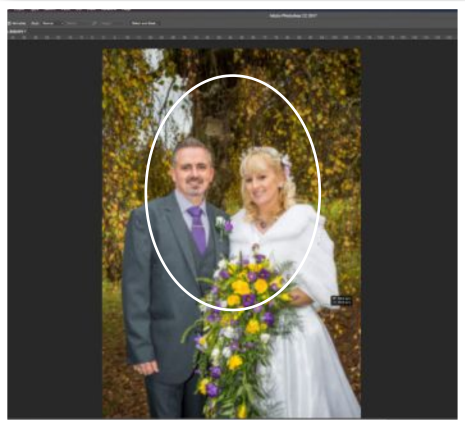
Normal
Opacity: 60%

04 In the Layers palette, set the transparency of the blurred layer to around 60 percent. This lets the still-sharp lower layer to show through, mitigating the effects of the Gaussian blur.

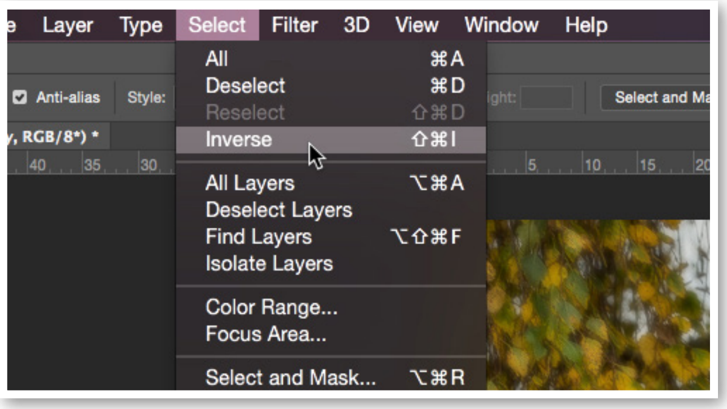

Photoshop CC File Edit Imag
soft focus.jpg @ 66.7% (Background copy
Rectangular Marquee Tool M
Elliptical Marquee Tool M
Single Row Marquee Tool
Single Column Marquee Tool

Feather: 0 px

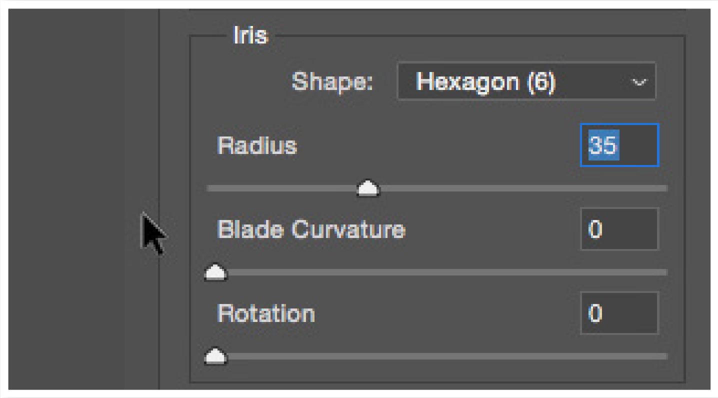
05 We can further enhance the look of the picture by adding an elliptical vignette of further blurring around the subject. This is a technique that portrait photographers have been using almost since the invention of photography. First, select the Elliptical Marquee tool.



06 Drag an elliptical marquee selection around the portrait subject. This may take a few tries to get right, so use Cmd+D to de-select if you get it wrong. When you're happy with it, go to the Select menu and click on Feather. Set a radius of about 30-40 pixels.


Layer Type Select Filter 3D View Window Help
All ⌘A
Deselect ⌘D
Reselect ⇧⌘D
Inverse ⇧⌘I
All Layers ⌥⌘A
Deselect Layers
Find Layers ⌥⇧⌘F
Isolate Layers
Color Range...
Focus Area...
Select and Mask... ⌥⌘R
Anti-alias
Style:
Select and Ma

07 Next, select Inverse from the Select menu to change the selection so that everything outside the ellipse is selected.



Iris
Shape: Hexagon (6)
Radius 35
Blade Curvature 0
Rotation 0

08 Now add a Lens blur filter to the selection, giving it a much bigger radius than before; around 35 pixels should do the job. Now you can crop and flatten your newly romanticised portrait.

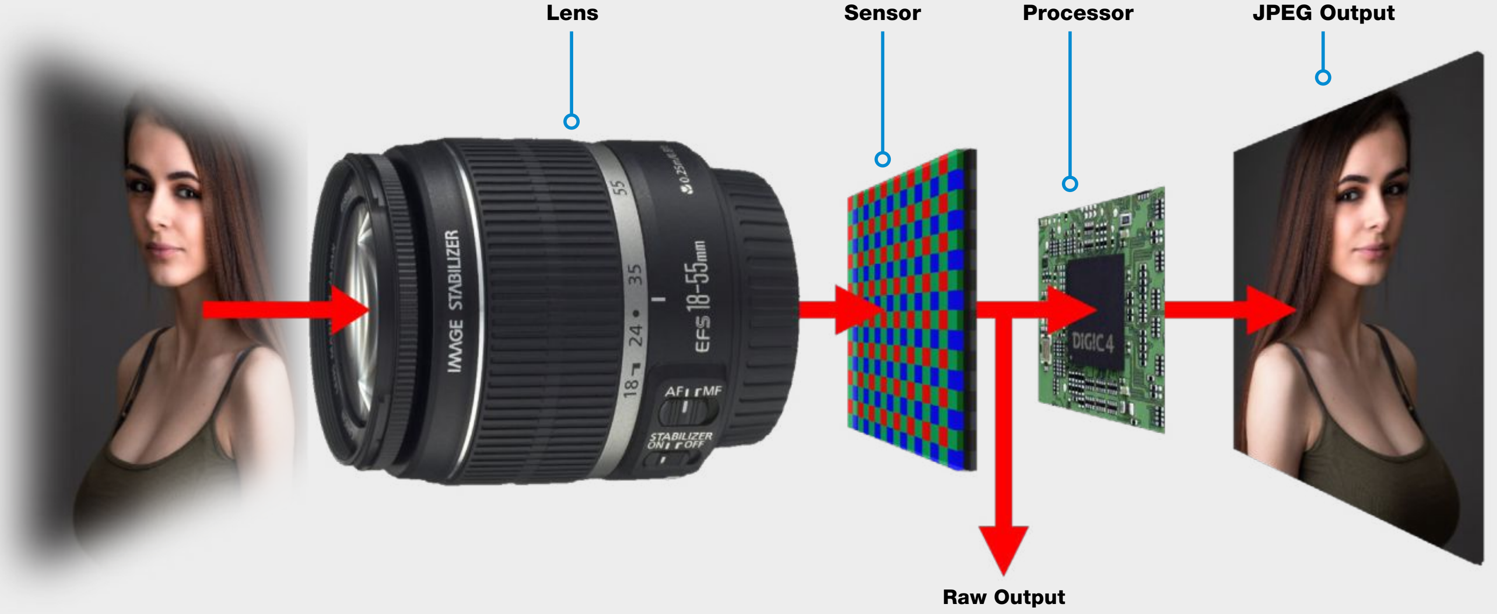
Processing Raw Files

For the best possible quality, shoot in Raw mode

MENU
info
AE-L AF-L
Image quality
NEF (RAW) + JPEG fine
NEF (RAW) + JPEG normal
NEF (RAW) + JPEG basic
NEF (RAW)
JPEG fine
JPEG normal
JPEG basic

All digital SLRs and Compact System Cameras, and most of the better compact cameras, have a shooting option called Raw mode. You'll usually find it in the menu as an option under image quality. Raw mode offers greatly improved image quality over the usual JPEG image file format, and is recommended for all serious photographers. Let's take a closer look at Raw mode, find out how it works and see how it can help you produce better photographs.

What is Raw Mode?

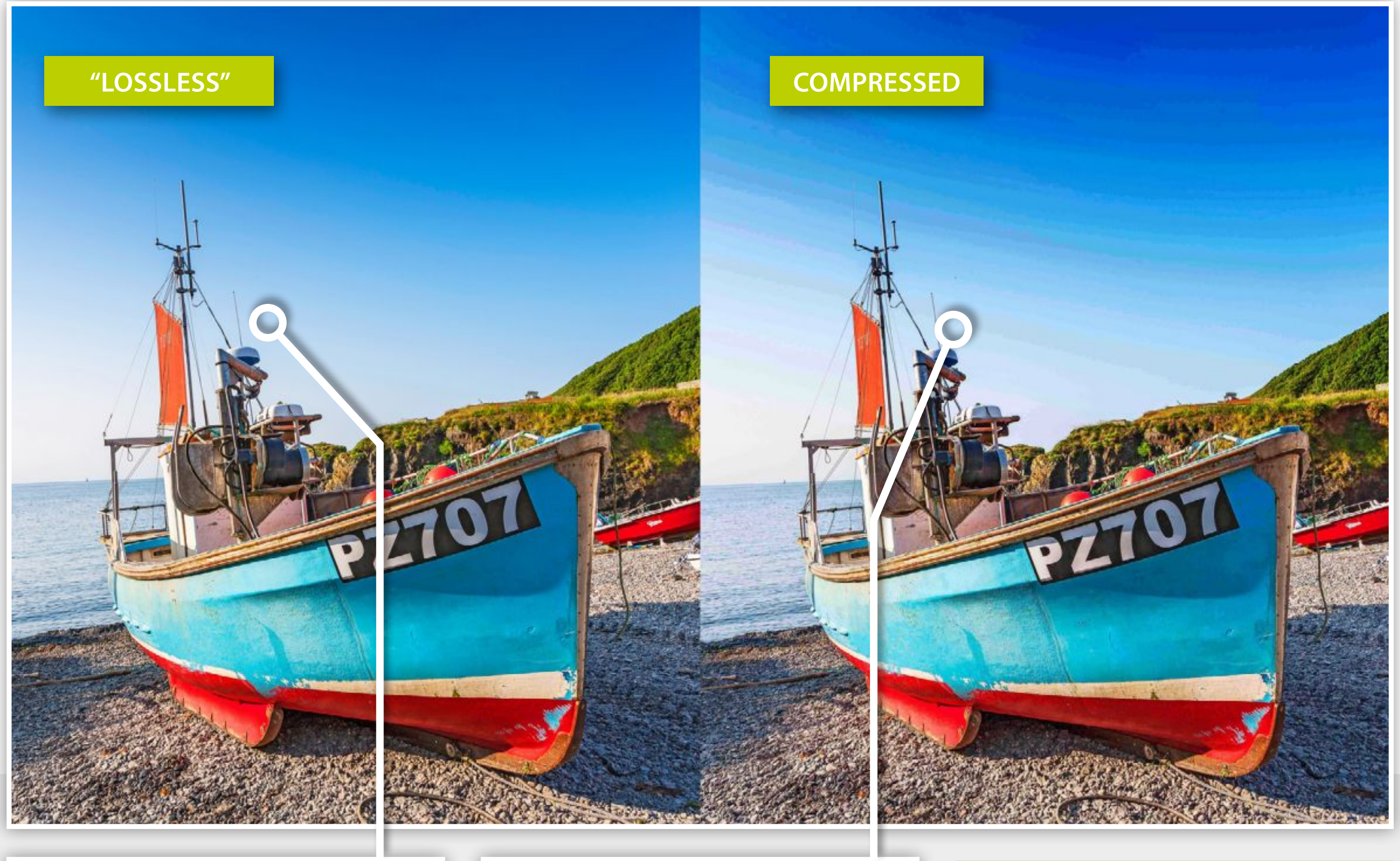


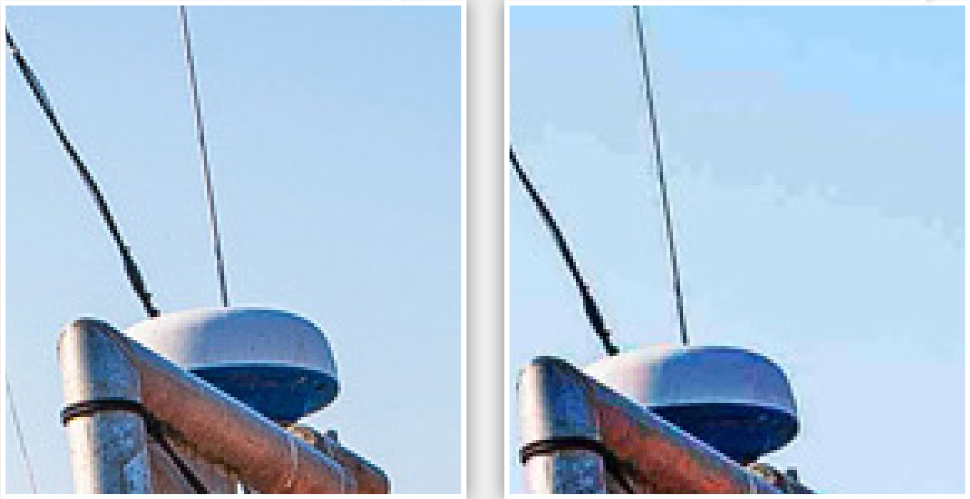
Raw mode is a special image recording option that is available on digital SLRs, Compact System Cameras, and other high-quality digital cameras. If your camera has this option, you have access to much higher image quality than the standard JPEG file format.

Essentially, Raw mode is just what it sounds like. It's the raw data pretty much straight from the camera's sensor. In a digital camera the photographic image is, as I'm sure you're aware, captured by an electronic image sensor. This sensor has millions of tiny photocells that produce a charge when they are exposed to light; the brighter the light, the higher the charge. Digital camera sensors don't record the colour of the light hitting them, just the brightness, so a special mosaic of coloured filters is placed in front of the sensor, called a Bayer filter.

Naturally, the image generated by the sensor and filter wouldn't make much sense to the unaided eye, so the signal from the sensor feeds into the camera's image processor, a combination of computer electronics and software which turns the brightness data from the sensor, adjusted for the colours in the Bayer filter, into a full colour digital image that you can view and print.

Part of that process includes reducing the bit-depth of the basic image data (the amount of 1s and 0s used by a computer to describe each pixel), usually from 36-bit (12 bits per channel)





USEFUL TIP

Modern cameras all come supplied with Raw processing software, although if you have Photoshop, it has Adobe Camera Raw built in as part of the application. Try to get used to always shooting in Raw mode on your camera. The quality and processing possibilities are much greater than JPEG files. These days, even some camera phones have the ability to shoot in Raw format. They are larger file sizes than JPEGs but the benefits become clear once you start to understand how much more processing ability you have. Your photos will see a marked improvement when you use Raw.

or even 48-bit (16 bits per channel) to 24-bit (8 bits per channel), which makes a smaller and more easily processed file, but loses some colour depth because of the smaller palette that can be represented by that many bits. Other adjustments to the colour balance, such as unusual white balance settings, can also reduce image quality, as will heavy noise reduction.

In order to save space on the memory card, produce faster transfers and make it easier to display and print the photograph on a computer, the image is usually converted to a compressed JPEG file. Unfortunately JPEG compression also reduces the image quality, and can introduce artefacts into some areas of the image.

The main advantage of Raw shooting, apart from the improvement in overall image quality, is that it bypasses the in-camera image processing, such as white balance, saturation, sharpness etc. This sounds illogical, but it's not really. The processing that takes place in the camera is pre-set before the shot is taken, and irreversible once the image has been converted to a JPEG file. By shooting in Raw mode, you can make the processing adjustments after the shot has been taken, and if you need to change them you can do so as long as you have the original Raw file.

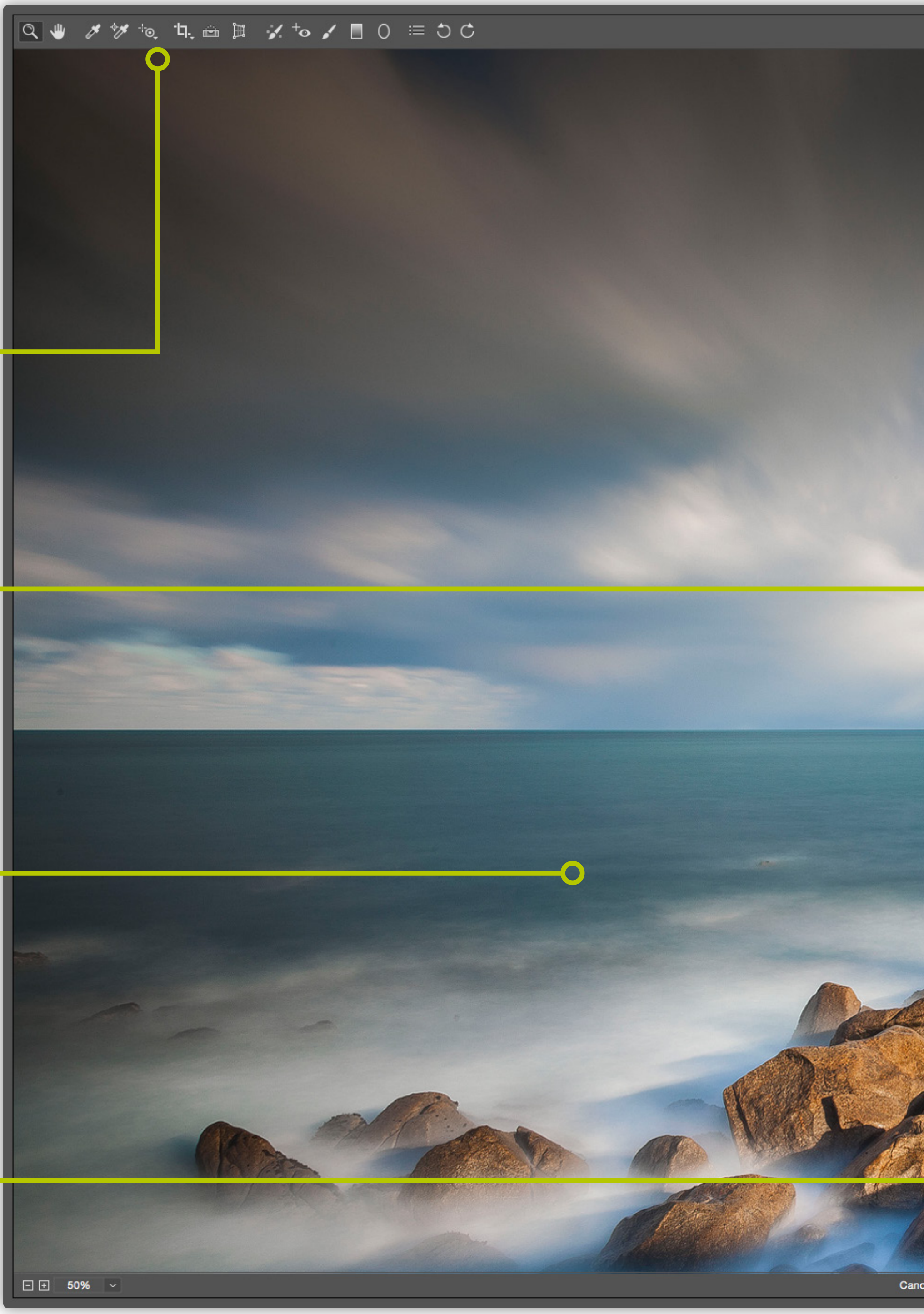
The downside to Raw file recording is of course that the saved files are much larger, so they take a lot longer to save to the memory card, and you can fit fewer of them on there. For a typical 16MP DSLR, a high quality JPEG file will be around 8MB, while a Raw file will be around 25MB, over three times the size.

Many of the more recent DSLRs have the ability to record Raw and JPEG image files simultaneously. This has the advantage of the convenience of JPEG with the versatility and quality of Raw, but takes up even more space on your memory card. Fortunately the price of very large memory cards is falling almost daily, so this needn't be much of a problem.

ACR Interface

Adobe Camera Raw isn't as difficult as it looks

Photoshop comes with Adobe Camera Raw, usually shortened to ACR. It offers a range of processing options that enable you to get the best out of your photos, including exposure adjustment, sharpening, noise reduction, colour correction and automatic correction for lens distortion. It is regularly updated to maintain compatibility with all the latest cameras and lenses. Like the rest of Photoshop, it's easy to get started. Let's take a look at the interface and see what it has to offer.



Toolbar

This holds all the main selectable tools, most of which are similar to tools in the main Photoshop interface, including Zoom, Hand, Crop, Straighten, Spot Removal, Red Eye Removal, and a newly-added feature that can add a graduated filter to your picture.

Control Palette

This is the main dialog palette, which contains the controls for each tabbed section. Most of the controls are sliders, and you can see the results of each adjustment both in real-time on the histogram and in the main image window.

Image Window

This is the main window displaying the image you're currently working on. All changes that you make during Raw editing will be visible here. You can zoom into the image using the magnification controls at the bottom left, or use the usual CTRL + and CTRL - shortcuts. You can see what effect your editing has had by checking and unchecking the preview option at the top right.

Output Options

At the bottom of the screen you'll find the controls for when you've finished your editing. If you click on the blue link you'll see a range of output options, since Adobe Camera Raw can process your pictures in a range of sizes. You can also save your edits back into the Raw file to keep them for later.

Control Tabs

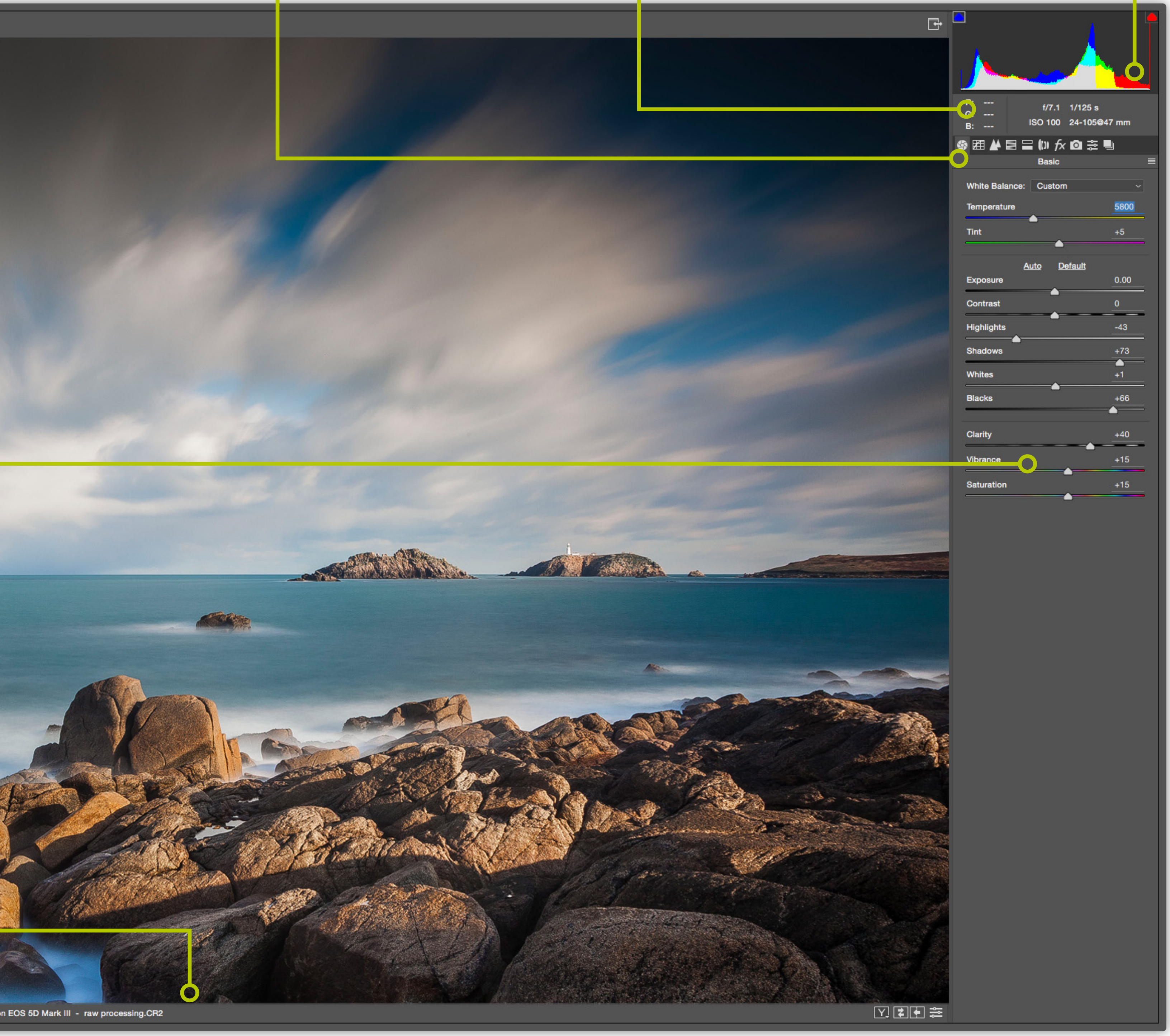
Camera Raw breaks the workflow down into discrete sections, each with its own tabbed palette, and you can switch between them by clicking here. The tabs are, from left to right: Basic, Tone Curve, Detail, HSL/Greyscale, Split Toning, Lens Correction, Effects, Camera Calibration, Presets and Snapshots.

Information Palette

The left side of this panel shows the RGB colour values at the cursor position. The larger right side of the area displays the exposure information for the image, including the aperture, shutter speed, ISO setting and focal length of the lens.

Histogram

The Histogram shows you the number of pixels of each tone in your image and changes as you make exposure and colour balance adjustments. The graph represents the colour in digital form, with levels from 0 to 255, with the darkest on the left and the brightest on the right. The white area represents the combined colours, but you can also look at each colour channel individually.



B: ---

f/7.1 1/125 s

ISO 100 24-105@47 mm

Basic

White Balance: Custom

Temperature 5800

Tint +5

Exposure 0.00

Contrast 0

Highlights -43

Shadows +73

Whites +1

Blacks +66

Clarity +40

Vibrance +15

Saturation +15

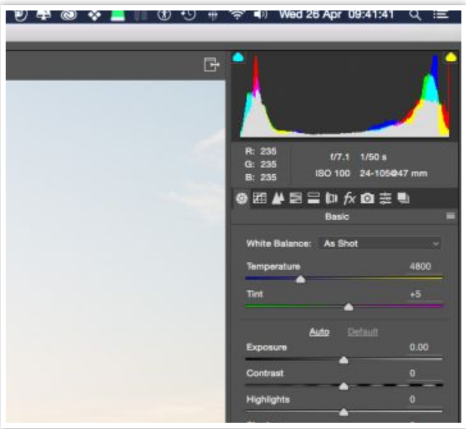
ACR Workflow

Getting the most out of your Raw files

This tutorial content is available for download

Ask any five professional photographers about the process they use to create their pictures, you'll get five different answers. The amount of processing and adjustment used will vary, depending on the job at hand and the type of final image required, as well as the type of camera used to take the photo and the use to which the photo will be put. There are certain operations that will be common to most photos that you'll want to process, so we'll take a look at a common general purpose workflow that will be suitable for most types of photo. We'll be using a coastal sunrise photo of Paignton beach shot with a Canon 5DMK3 and an EF24-105 f/4 lens.

01 If you look at the histogram at the top right of the screen you'll notice that the line at the right (brightest) end of the graph is relatively flat compared to the peaks on the left. Ideally the graph should fill the area between the lightest and darkest ends of the range, so we need to slightly boost the lighter end of the graph without causing over-exposure.



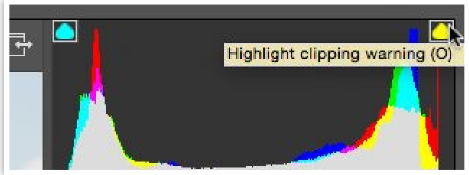
R: 235
G: 235
B: 235

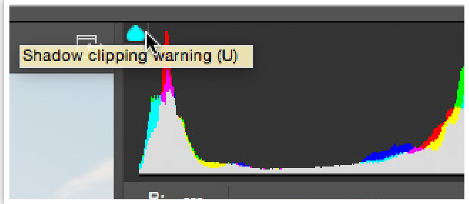
f/7.1 1/50 s
ISO 100 24-105@47 mm

White Balance: As Shot
Temperature 4800
Tint +5

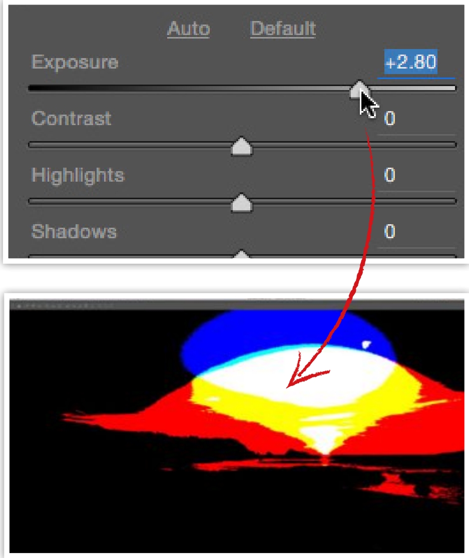
Auto Default
Exposure 0.00
Contrast 0
Highlights 0

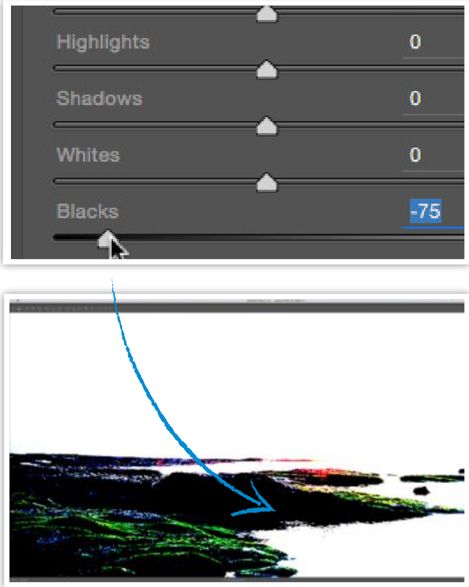
02 To ensure that we don't lose too much detail to highlight clipping, click on the arrow in the top right corner of the histogram window. This turns on the highlight clipping warning. Any over-exposed areas will turn bright red in the image window. Clicking on the left button turns on the shadow clipping warning.



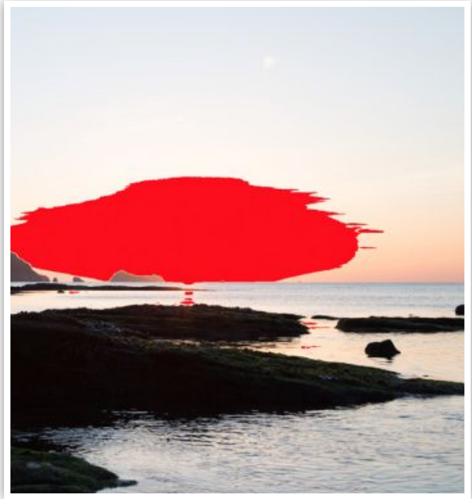


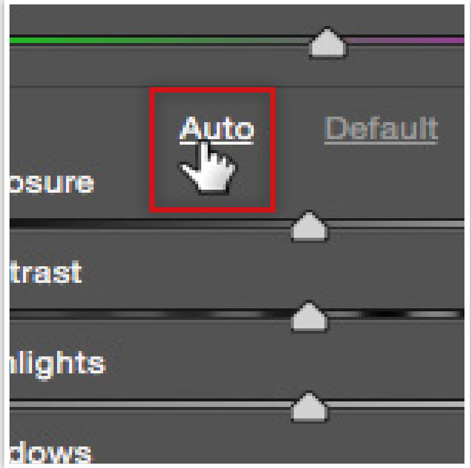
03 While holding down the Alt key (Option on Mac), move the exposure slider to the right. With the key held down, all you'll see will be the over-exposed areas. You can do this with any of the first six sliders, and it's a good way to make adjustments without going too far.


Auto Default
Exposure +2.80
Contrast 0
Highlights 0
Shadows 0

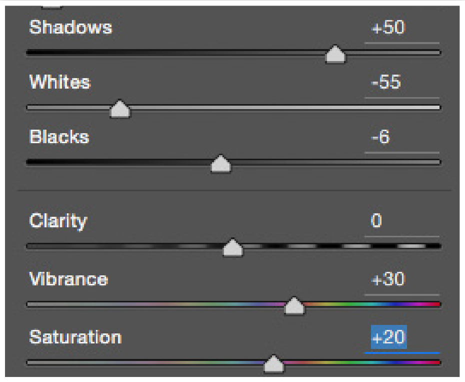

Highlights 0
Shadows 0
Whites 0
Blacks -75

04 We can spend a while carefully adjusting the various sliders by hand to try and equalise the histogram, but the quickest way to get close to the optimum result is to let Camera Raw do the hard work. If you click on Auto the software will automatically adjust the image to produce a good approximation to a perfect exposure. It's probably not going to be ideal, but it will give us a good starting point. You'll notice that the sun on the horizon and the clouds around it are over-exposed, but that's OK. We're looking for a good spread of tones, and that includes white.



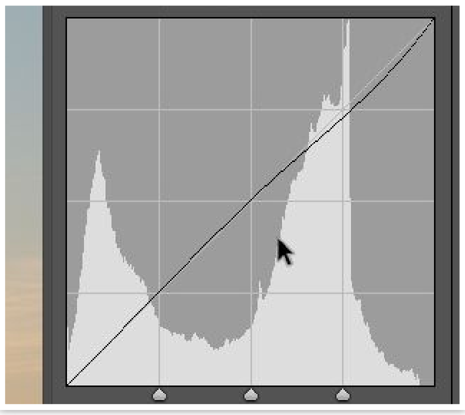


05 The Auto adjustment has made a good job of this particular picture, but for landscape shots a little bit of extra saturation usually looks good, so we'll boost the vibrance by about +30 and the saturation slider by +20 to get the colours of the sunlight, sea and sky to really pop out.

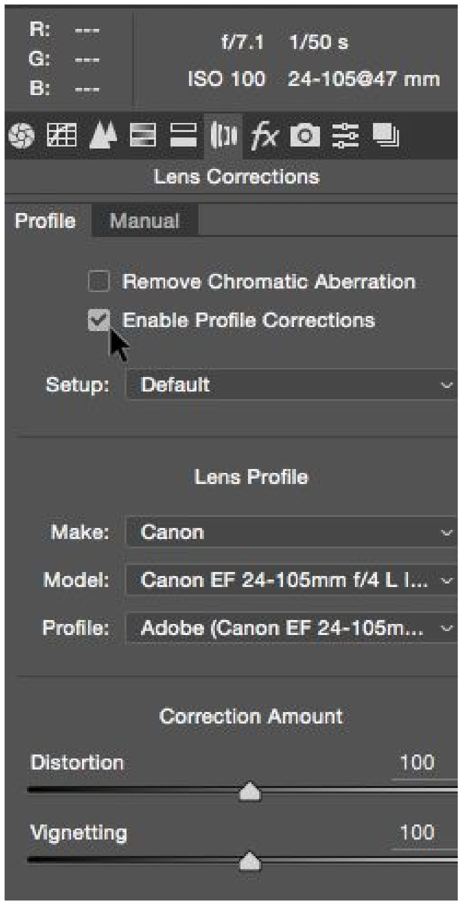


Shadows +50
Whites -55
Blacks -6
Clarity 0
Vibrance +30
Saturation +20

06 Adobe Camera Raw also provides a second method of adjusting contrast, by altering the tone curve. Although it's no more accurate than using the sliders many people will prefer it because it's nice and simple and gives a good visual representation of what we're doing. It's also a lot harder to burn out the highlights using curves. By boosting the highlights a lot, and then boosting the other sliders in decreasing amounts we can quickly equalise the histogram without losing too much quality.



07 One of the best things about Adobe Camera Raw is its lens correction feature. The Canon 24-105mm f/4 lens used to take this picture is a nice bit of glass, but it's not perfect. Although it's hard to see at a glance, this wide-angle shot does suffer from some pincushion distortion and slight chromatic aberration. Fortunately Camera Raw comes pre-loaded with correction profiles for a huge list of popular lenses, including this one. All you need to do to automatically correct the optical distortion caused by the lens is to check the box Enable Lens Profile Corrections. You'll see the change happen to your image immediately.



R: ---
G: ---
B: ---
f/7.1 1/50 s
ISO 100 24-105@47 mm

Lens Corrections

Profile | Manual

☐ Remove Chromatic Aberration
☑ Enable Profile Corrections

Setup: Default

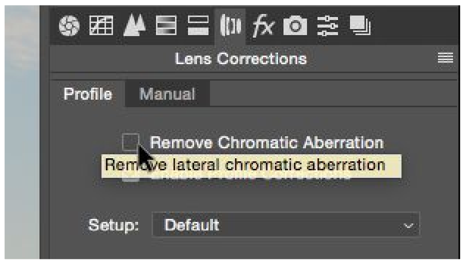
Lens Profile

Make: Canon
Model: Canon EF 24-105mm f/4 L I...
Profile: Adobe (Canon EF 24-105m...

Correction Amount

Distortion 100
Vignetting 100

08 The chromatic aberration is just as easy to fix. Click on the Color tab in the Lens Correction palette and simply check the box Remove Chromatic Aberration. You'll need to zoom in near the edge of the frame to see the difference, but you'll notice the effects at once.

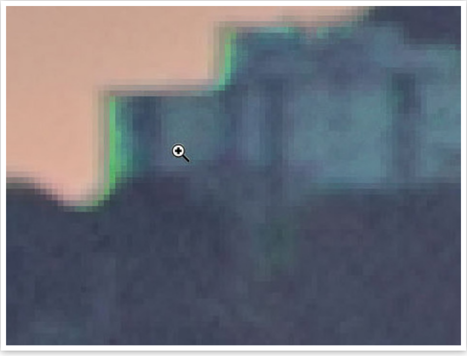


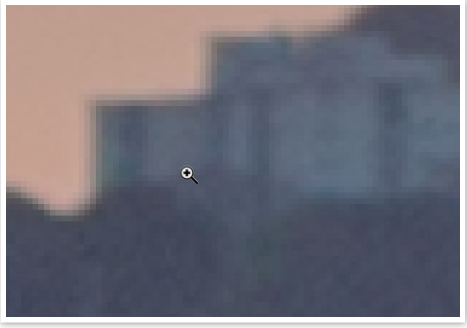
Lens Corrections

Profile | Manual

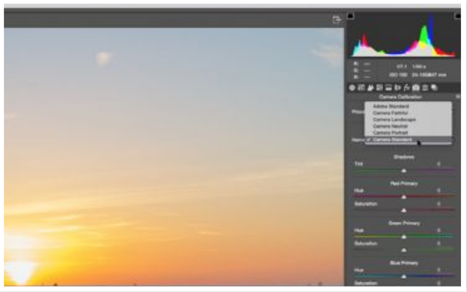
☐ Remove Chromatic Aberration
Remove lateral chromatic aberration

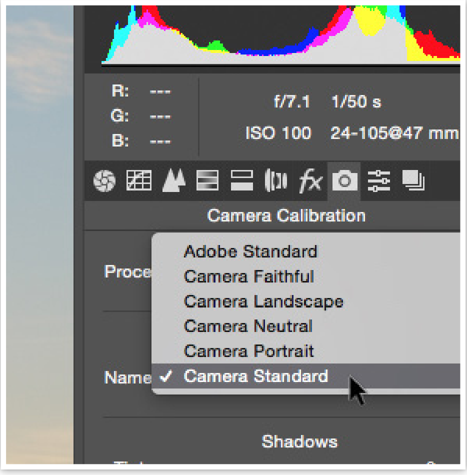
Setup: Default





09 The next step is largely a matter of personal taste, but you can also choose to use a camera profile for the colour calibration too. In the Camera Calibration tab, click on the Camera Profile button, and from the drop-down menu select Camera Standard. This sets the colour rendering profile to the embedded profile recorded by the camera. The 5DMK 3 does produce some really great colours, so for this shot we'll use the camera profile.

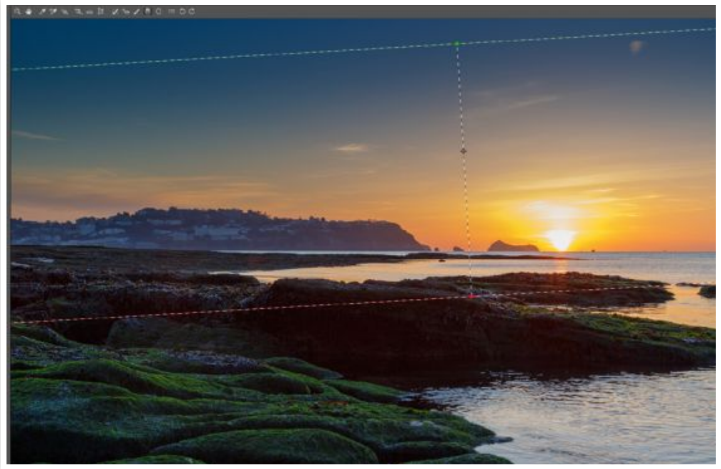




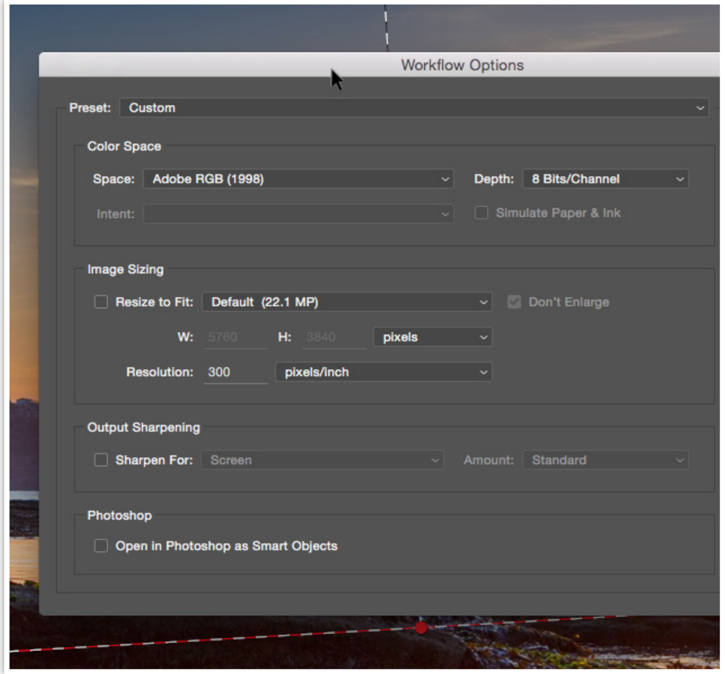
R: ---
G: ---
B: ---
f/7.1 1/50 s
ISO 100 24-105@47 mm

Camera Calibration

10 For this particular image, the sky is a bit lighter than it needs to be, but we can easily darken it down a bit by adding a high quality digital graduated filter in Camera Raw. Click on the Graduated Filter button at the top of the screen, and you'll see the filter control palette appear. Set the exposure slider to about -1.5 or -2, then in the image window drag down from the top of the picture to just below the horizon line to apply the filter. If you hold down the shift key while dragging it will stay parallel with the top of the frame.



11 Finally we have the output options. Camera Raw gives you the option to output the processed image in a number of different ways, but which one you use will depend on what you want to do with the finished image. For most purposes the default settings will be ideal, but you may need to select a different colour space, and for maximum colour fidelity you can output in 16-bit format. You can also choose an image size different from the native resolution of your camera, but be aware that choosing a larger size doesn't magically create new pixels; the image will be enlarged using Photoshop's bicubic resampling algorithm. If you're planning to print the picture you might also want to look at the sharpening options. When you're happy with your choice, click OK, and then Open Image. The picture will now open in Photoshop, from where you can either carry out more editing, or save the picture in JPEG or TIFF format.



Workflow Options

Preset: Custom

Color Space

Space: Adobe RGB (1998)
Depth: 8 Bits/Channel
Intent:
☐ Simulate Paper & Ink

Image Sizing

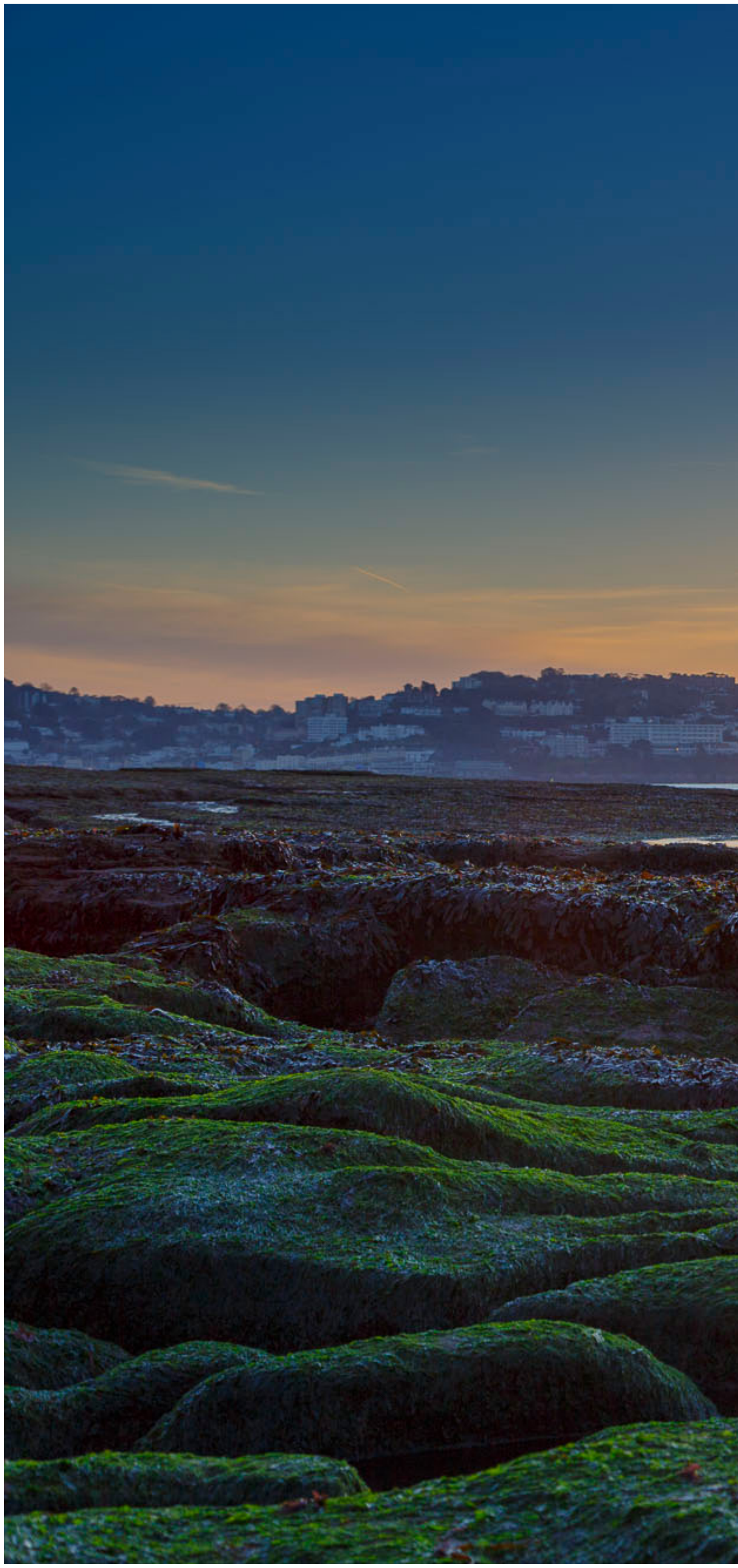
☐ Resize to Fit: Default (22.1 MP)
☑ Don't Enlarge
W: 5760 H: 3840 pixels
Resolution: 300 pixels/inch

Output Sharpening

☐ Sharpen For: Screen
Amount: Standard

Photoshop

☐ Open in Photoshop as Smart Objects



USEFUL TIP

Any adjustments you make to your image do not directly affect the Raw file. They are added to an XMP file that is used to keep a record of all your image modifications. When you finally save your final image, to preserve as much detail as possible, try saving your photos as TIFF files instead of JPEG, since it uses lossless compression and keeps all that detail in your images.

Photo Editing Projects

Now you've explored Photoshop's many tools and have a grip on the main editing techniques, you can combine what you've learnt and take on some larger and more complex projects. Don't worry though, if you have the basics sorted, these tutorials will provide a great creative outlet for you.

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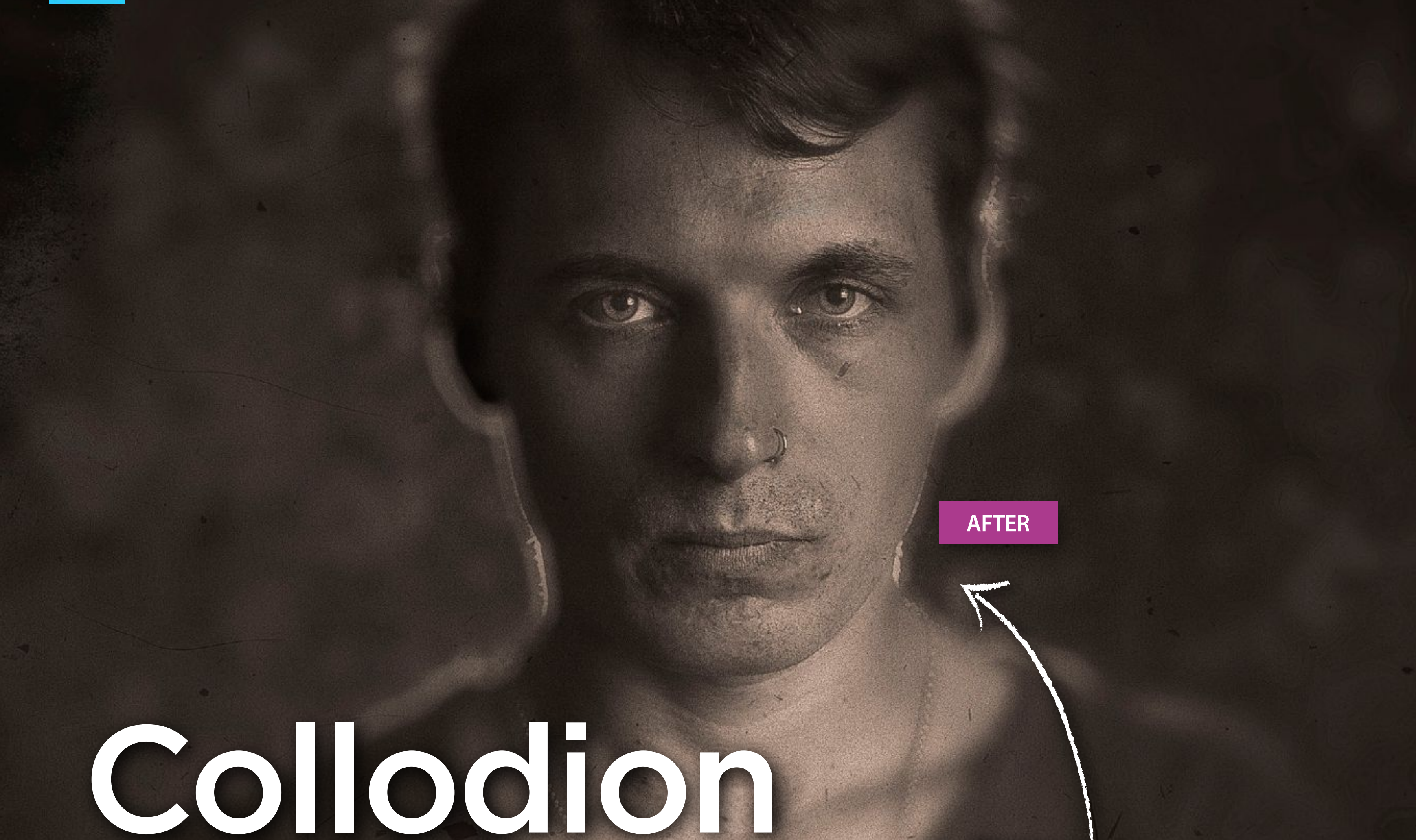
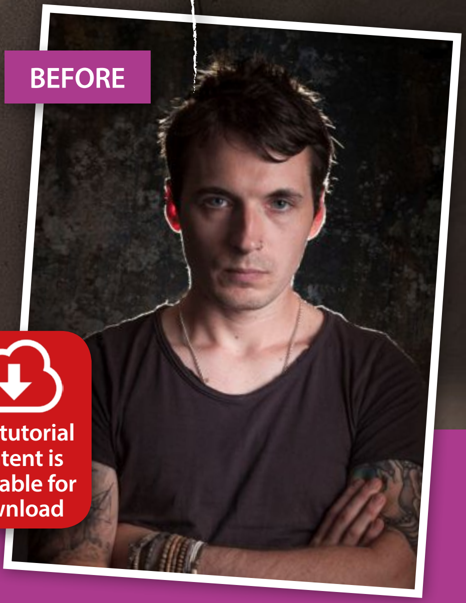
134 - 147 Look Sharp!
148 - 155 Out of Bounds
156 - 165 Lens Flare and Sunlight
166 - 169 Replace a Dull Sky
170 - 177 Make Your Landscapes 'Pop'
178 - 181 Selective Colour
182 - 187 Multi Exposure Lighting
188 - 193 Liquid Effects



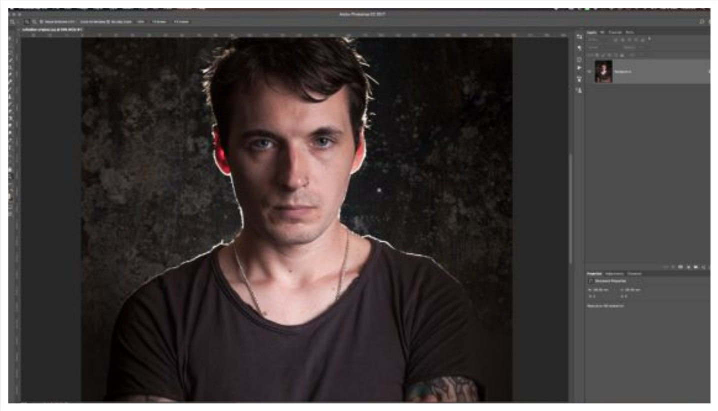
Collodion Wet Plate Portraits

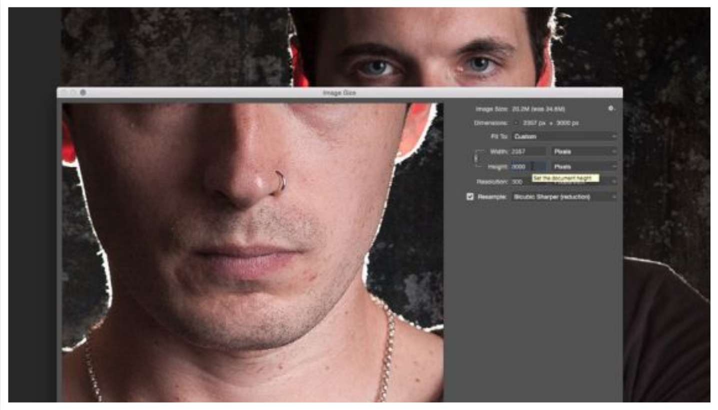


This tutorial content is available for download

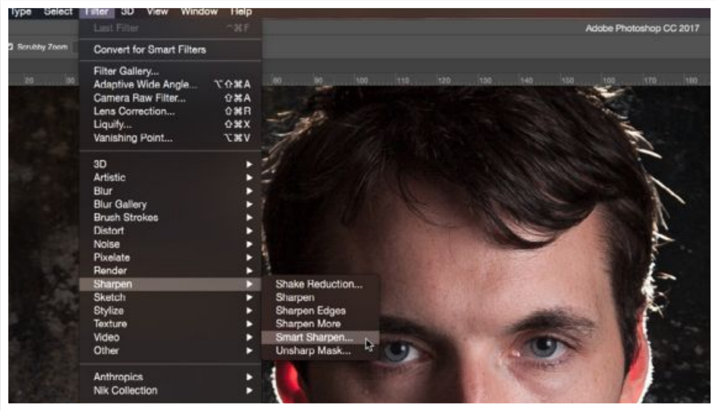
A unique and eye-catching portrait technique

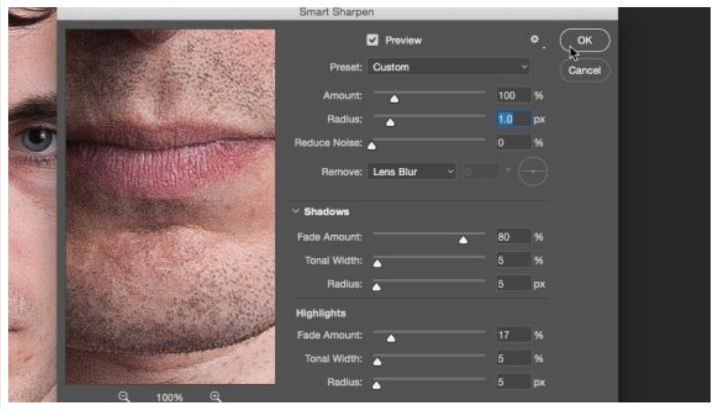
When photography was in its infancy, the method by which images were captured was complex, time-consuming and involved a lot of brittle materials and harsh chemicals. That said, some early wet plate images are amazing to behold even now. So great is the lasting impact of these early photographs that today's photographers actively seek out ways to replicate the look. Some actually use the old equipment and process using the old wet plate techniques. Some use a digital approach using Photoshop. Safe to say this is only an approximation of the result you would get if you did it for real, but since not everyone has access to old bellows cameras, darkrooms, plates and chemicals, here is our version of the classic effect given a Photoshop twist.





01 We start off with a suitable head and shoulders portrait as typified by so many classic portraits done in this style. Our example is a portrait of Dan. It is 2500 pixels wide by 3300 pixels deep. Our settings are based on an image this size.


Type Select Filter 3D View Window Help
Adobe Photoshop CC 2017
Last Filter ^⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Anthropics
Nik Collection
Shake Reduction...
Sharpen
Sharpen Edges
Sharpen More
Smart Sharpen...
Unsharp Mask...


Smart Sharpen
OK
Cancel
100%

☑ Preview

Preset: Custom

Amount: 100 %

Radius: 1.0 px

Reduce Noise: 0 %

Remove: Lens Blur

Shadows

Fade Amount: 80 %

Tonal Width: 5 %

Radius: 5 px

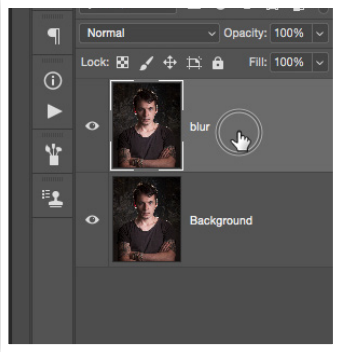
Highlights

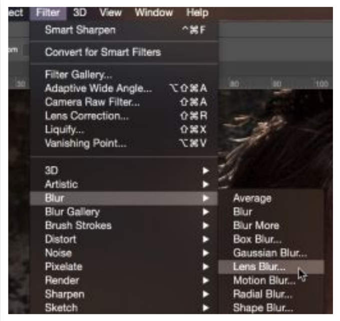
Fade Amount: 17 %

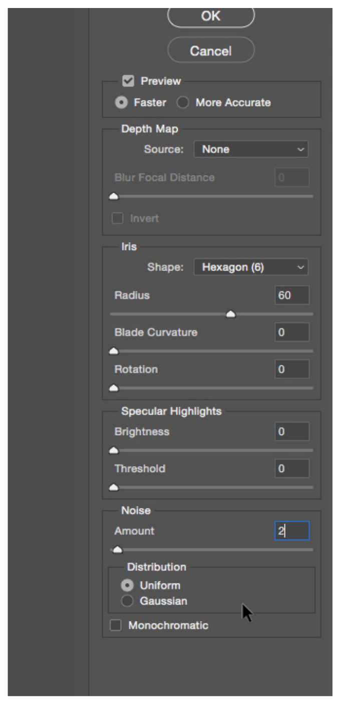
Tonal Width: 5 %

Radius: 5 px

02 The first step is to sharpen the image. Go to Filter > Sharpen > Smart Sharpen and set your Amount to about 100%, Radius to 1px and click OK when you are ready to proceed.


Normal
Opacity: 100%
Lock:
Fill: 100%
blur
Background


Filter 3D View Window Help
Smart Sharpen ^⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Average
Blur
Blur More
Box Blur...
Gaussian Blur...
Lens Blur...
Motion Blur...
Radial Blur...
Shape Blur...



☑ Preview

● Faster ○ More Accurate

Depth Map

Source: None

Blur Focal Distance 0

☐ Invert

Iris

Shape: Hexagon (6)

Radius 60

Blade Curvature 0

Rotation 0

Specular Highlights

Brightness 0

Threshold 0

Noise

Amount 2

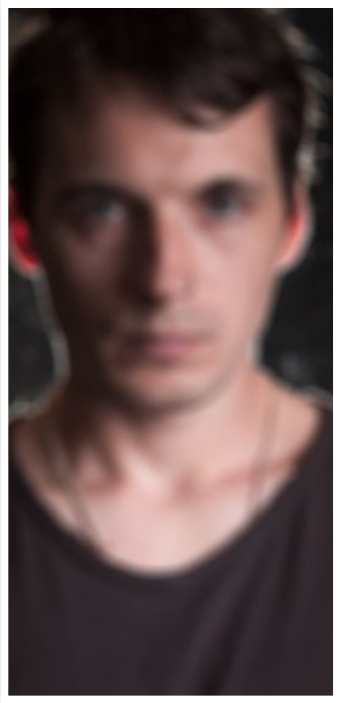
Distribution

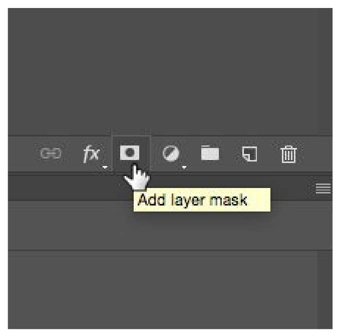
● Uniform

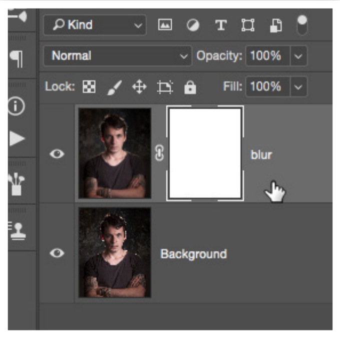
○ Gaussian

☐ Monochromatic

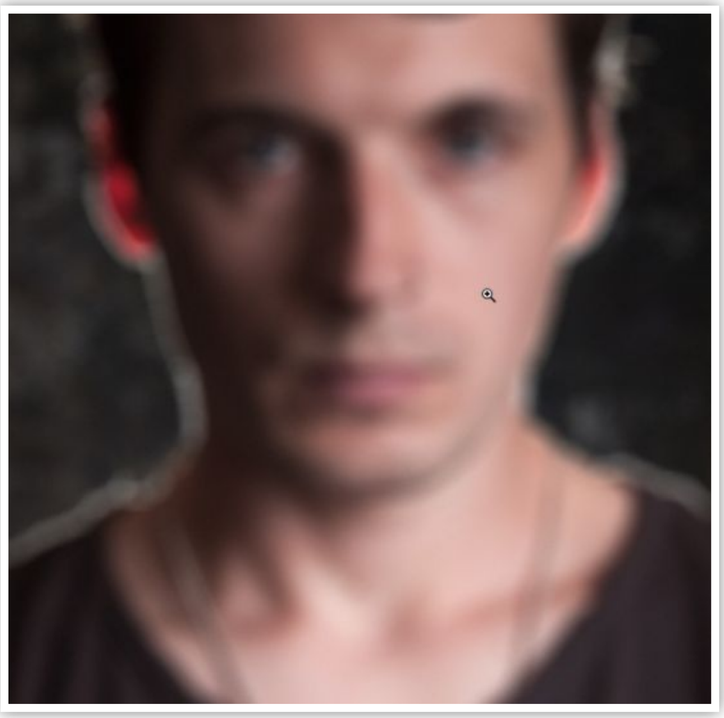
03 Press Cmd + J to create a duplicate layer of this image and name it 'blur'. With the new layer active, go to Filter > Blur > Lens Blur and make your Radius 60 and Noise 2. Click OK and the blur will be applied.



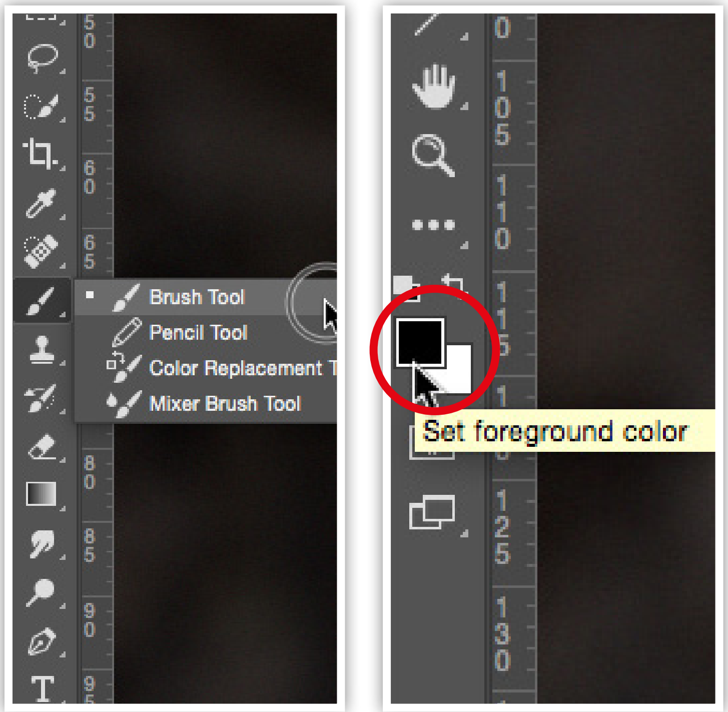

Add layer mask


Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
blur
Background

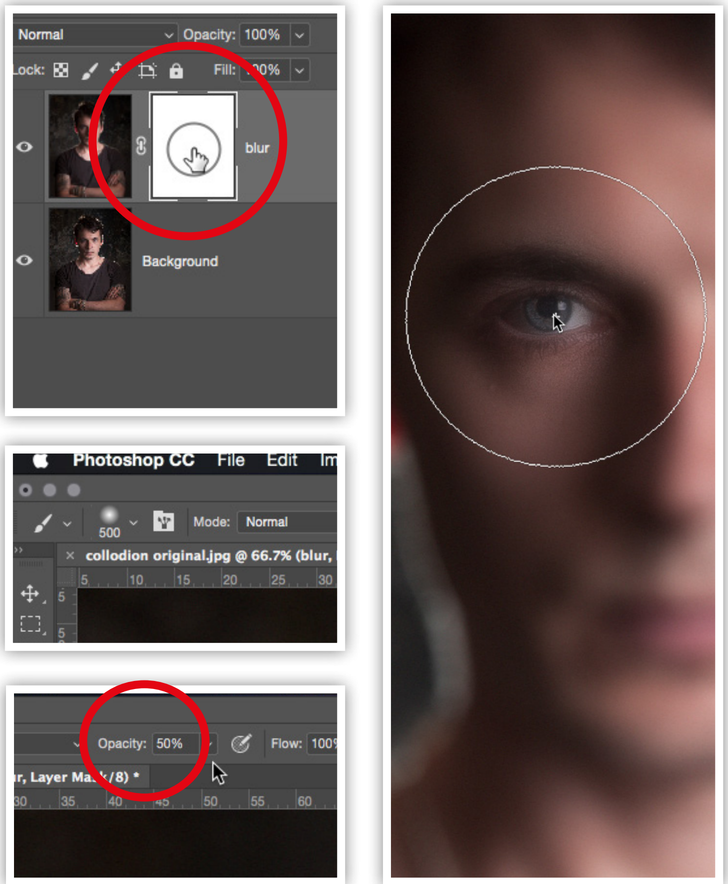
04 With the 'blur' layer active, Click on the Add Layer Mask button at the bottom of the layers palette. A layer mask will be added to the blurred portrait. We now want to combine both the blurred and sharp layers.



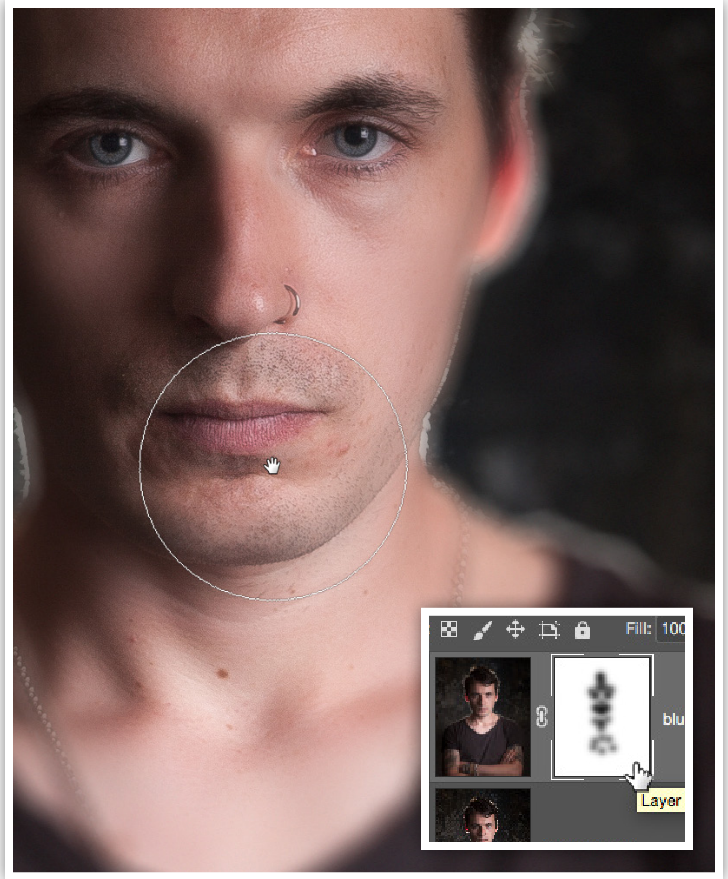
05 Wet plate photographs are characterised by their very shallow depth of field. Normally, just the eyes and some of the facial features are the only things in sharp focus. This is what we are trying to emulate.


Brush Tool
Pencil Tool
Color Replacement T
Mixer Brush Tool
Set foreground color

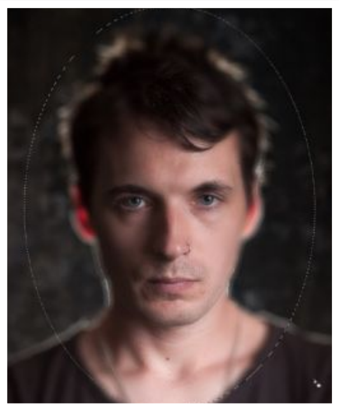
06 Go to your toolbar and select your Brush Tool. Make sure your foreground colour is set as black. You can press D to default the colours to black and white and press X to toggle which is the foreground colour.

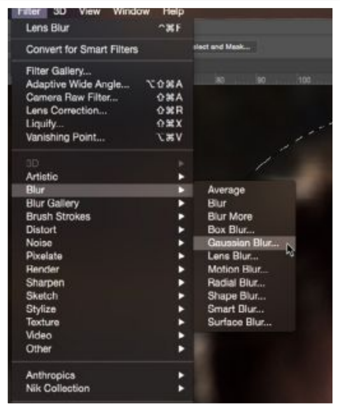

Normal
Opacity: 100%
Lock:
Fill: 100%
blur
Background
Photoshop CC
File
Edit
Im
500
Mode: Normal
collodion original.jpg @ 66.7% (blur,
Opacity: 50%
Flow: 100
r, Layer Mask/8) *

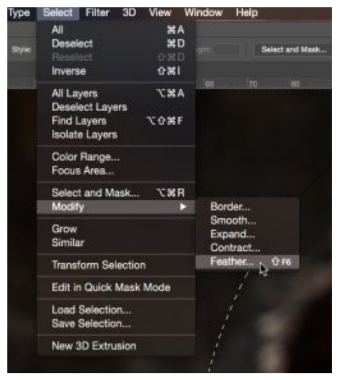
07 Click the 'blur' layer mask thumbnail to make it active and use a large, soft, black brush with its Opacity set at 50%, and begin painting in the eyes, nose and mouth of the man's face.

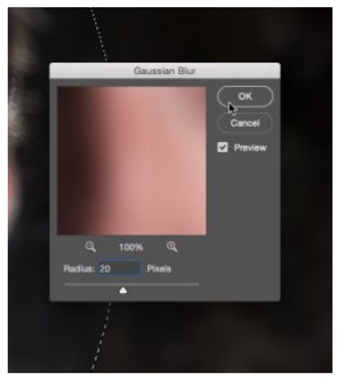

Fill: 100
blu
Layer

08 With each click of the brush, you will see more and more of the sharp layer below starting to show through. When you are done, you should have a shallow depth of field effect with just the eyes and the face in focus.

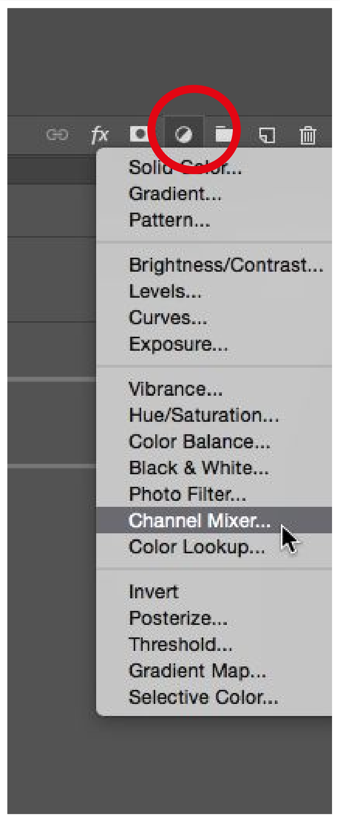


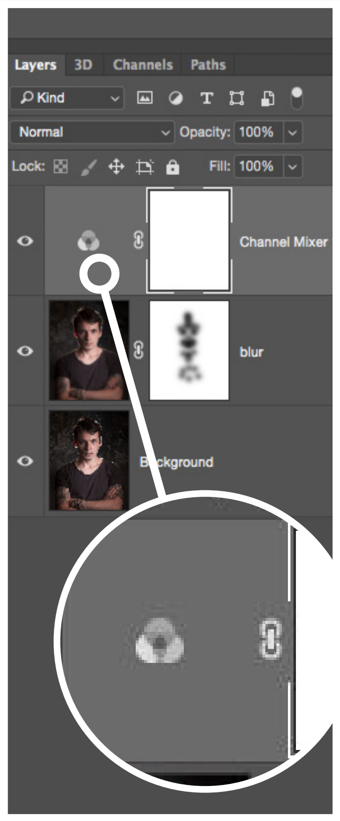

Filter
3D
View
Window
Help
Lens Blur
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle...
Camera Raw Filter...
Lens Correction...
Liquify...
Vanishing Point...
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Anthropics
Nik Collection
Average
Blur
Blur More
Box Blur...
Gaussian Blur...
Lens Blur...
Motion Blur...
Radial Blur...
Shape Blur...
Smart Blur...
Surface Blur...


Type
Select
Filter
3D
View
Window
Help
All
Deselect
Reselect
Inverse
All Layers
Deselect Layers
Find Layers
Isolate Layers
Color Range...
Focus Area...
Select and Mask...
Modify
Grow
Similar
Transform Selection
Edit in Quick Mask Mode
Load Selection...
Save Selection...
New 3D Extrusion
Border...
Smooth...
Expand...
Contract...
Feather...


Gaussian Blur
OK
Cancel
Preview
100%

Radius: 20 Pixels


Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...


Layers
3D
Channels
Paths
Kind
Channel Mixer
blur
Background

Normal

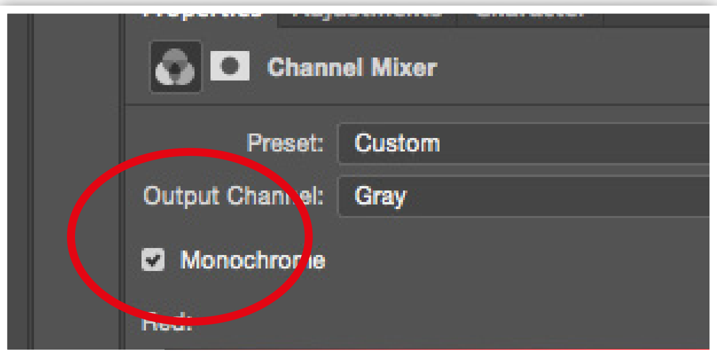
Opacity: 100%

Lock:

Fill: 100%

09 You can make the top 'blur' image softer by putting an elliptical marquee (M) around the face, inverting the selection (Shift + Cmd + I), feathering the selection by about 200 pixels and then using Gaussian Blur with a Radius of about 20 pixels.

10 Next, click on the Adjustment Layer button and select Channel Mixer from the dropdown menu. Make sure the new Adjustment Layer is at the top of your layer stack. Click on it to make it active if it isn't already.

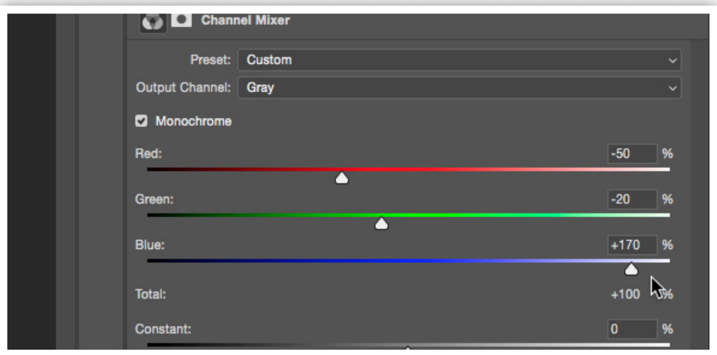

Channel Mixer

Preset: Custom

Output Channel: Gray

☑ Monochrome

Red:


Channel Mixer

Preset: Custom

Output Channel: Gray

☑ Monochrome

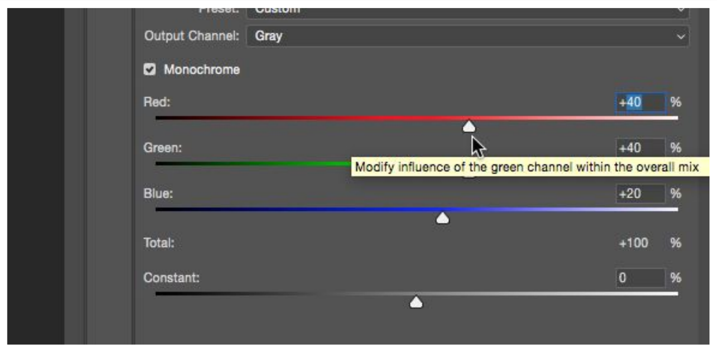
Red: -50 %

Green: -20 %

Blue: +170 %

Total: +100 %

Constant: 0 %



Output Channel: Gray

☑ Monochrome

Red: +40 %

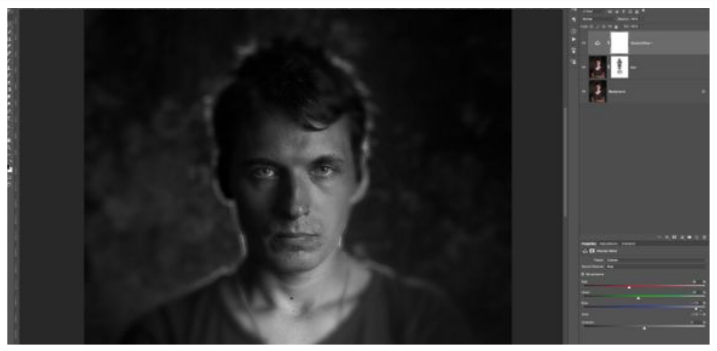
Green: +40 %

Modify influence of the green channel within the overall mix

Blue: +20 %

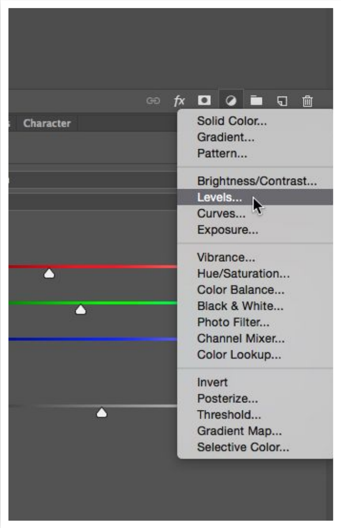
Total: +100 %

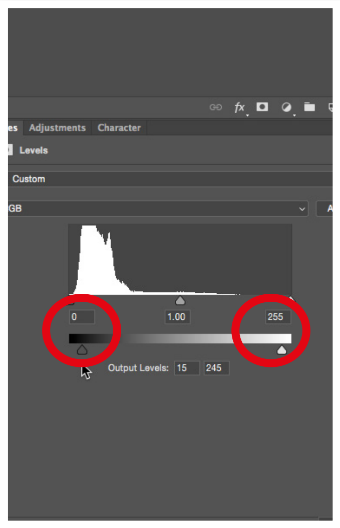
Constant: 0 %



11 From the Channel Mixer Properties panel, make sure the Monochrome button is checked. Now you need to adjust the Red, Green and Blue sliders to adjust the image to give it a more authentic wet plate look.

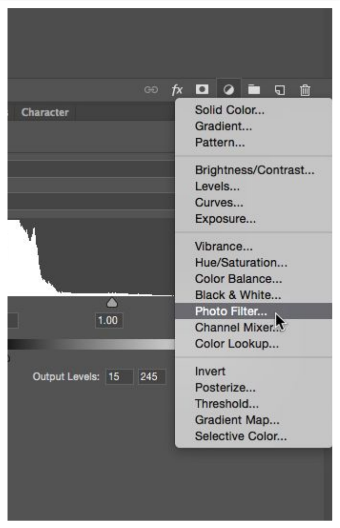
12 This kind of portrait requires that the RGB sliders are adjusted in such a way to bring out texture in the skin. This image requires the sliders be set at Red -50%, Green -20% and Blue +170%.

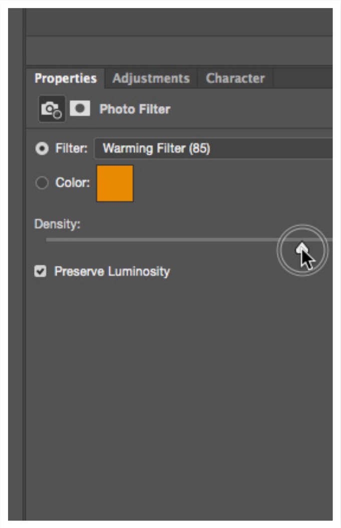

Character
Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...


Adjustments
Character
Levels
Custom
0
1.00
255

Output Levels: 15 245

13 Next we need to add a Levels Adjustment layer and adjust the Output Levels to Black 15 and White 245 to reduce overall contrast slightly and brighten the darkest parts of the image by a small amount.


Character
Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...
1.00
Output Levels: 15 245

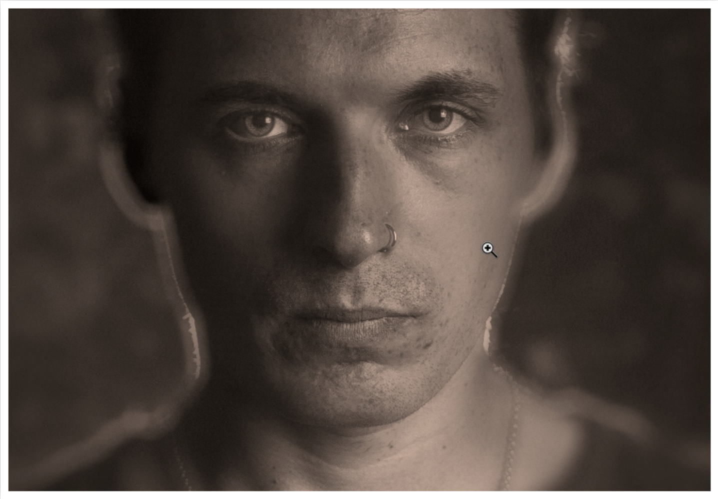

Properties
Adjustments
Character
Photo Filter
Density:

● Filter: Warming Filter (85)

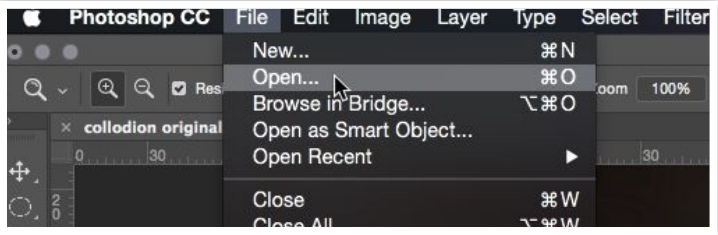
○ Color:

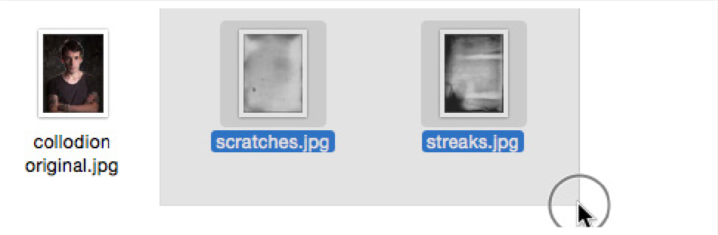
☑ Preserve Luminosity

14 Now we can add a Photo Filter Adjustment Layer. Make the filter colour Sepia. Make the Density about 50% and make sure the Preserve Luminosity button is checked. This gives the image quite an antique feel.

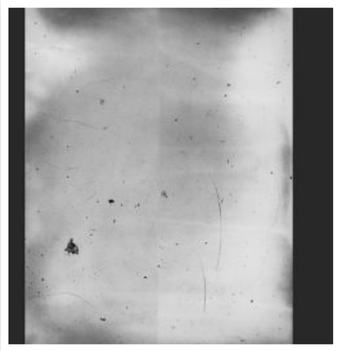


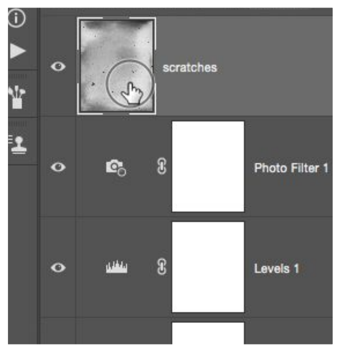
15 At the moment the image looks too new. We need to add some effects to give it a distressed feel. The old wet plate process also had an inherent amount of dust and scratches involved which we can add next.


Photoshop CC
File
Edit
Image
Layer
Type
Select
Filter
New... ⌘N
Open... ⌘O
Browse in Bridge... ⌥⌘O
Open as Smart Object...
Open Recent ▶
Close ⌘W
collodion original
100%

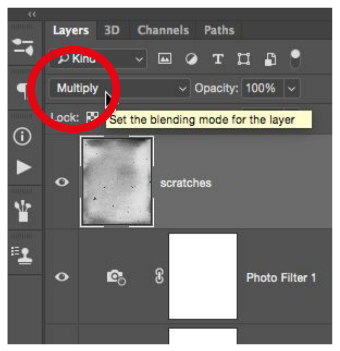

collodion original.jpg
scratches.jpg
streaks.jpg

16 For our example, we will go to File > Open (Cmd + O) and browse to the location of a couple of images that can add the authentic distressed look. We have two examples here called ‘scratches’ and ‘streaks’. Select them both and click Open.

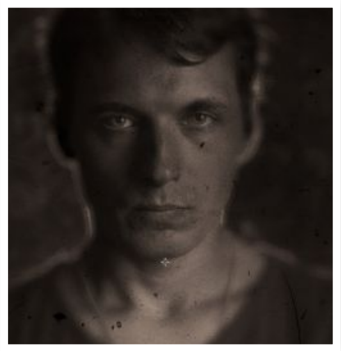



scratches
Photo Filter 1
Levels 1

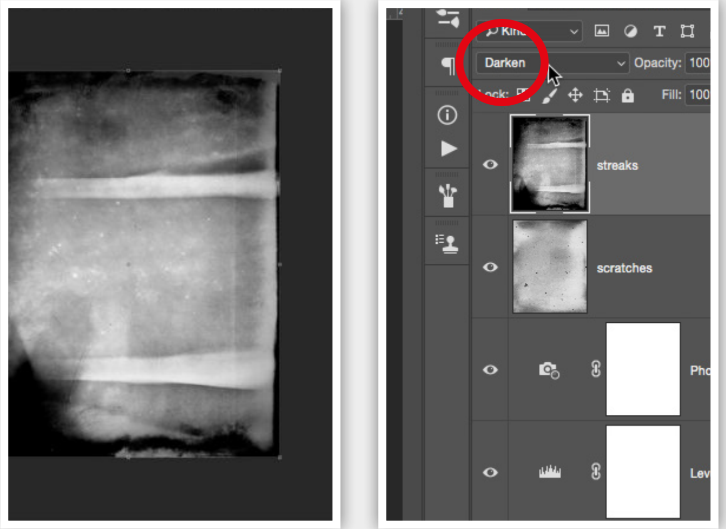
17 Start with the ‘scratches’ image. Press Cmd + A to select the image and then press Cmd + C to copy it to your clipboard. Click back on your document and press Cmd + V to paste it on a new layer which you can call ‘scratches’.


Layers
3D
Channels
Paths
Kind
Lock:
Set the blending mode for the layer
scratches
Photo Filter 1

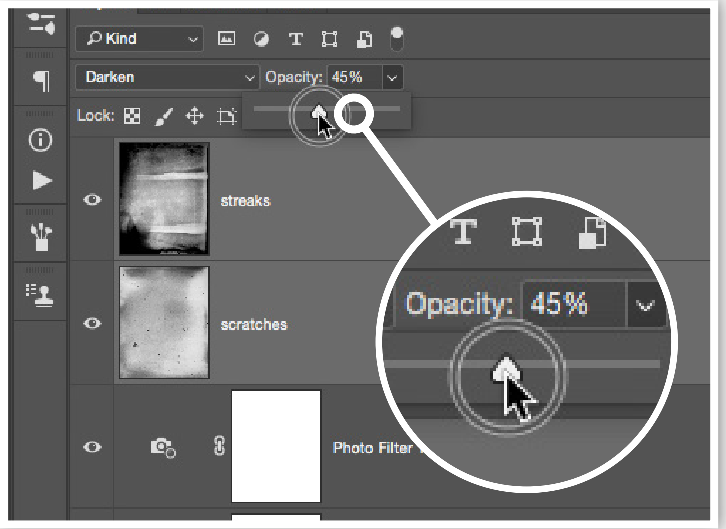
Multiply
Opacity: 100%



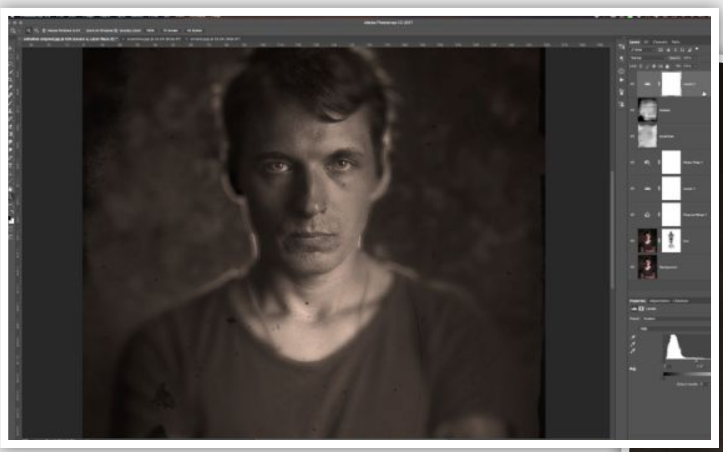
18 With the new ‘scratches’ layer active, go to the Blend Mode button and set this layer’s blend to Multiply. The ’scratches’ layer will now blend into the layers below giving a great antique feel to the image.


Kind
Darken
Opacity: 100
Lock:
Fill: 100
streaks
scratches

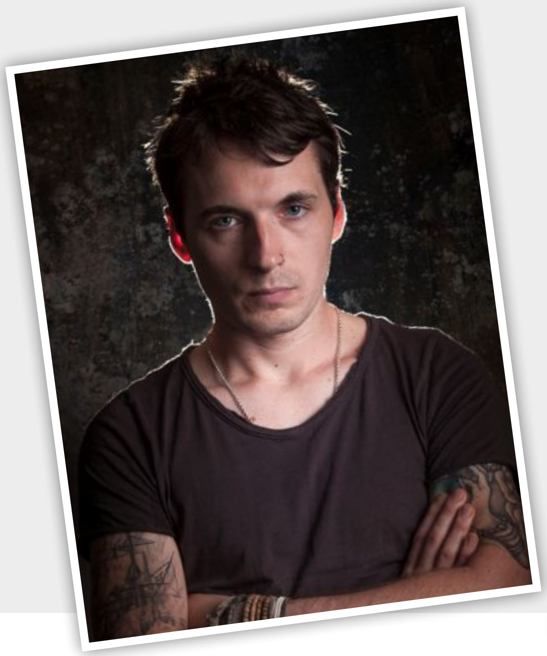
19 Go to the 'streaks' image and copy and paste this one into your wet plate portrait document. This time, set the 'streaks' layer Blend Mode to Darken.

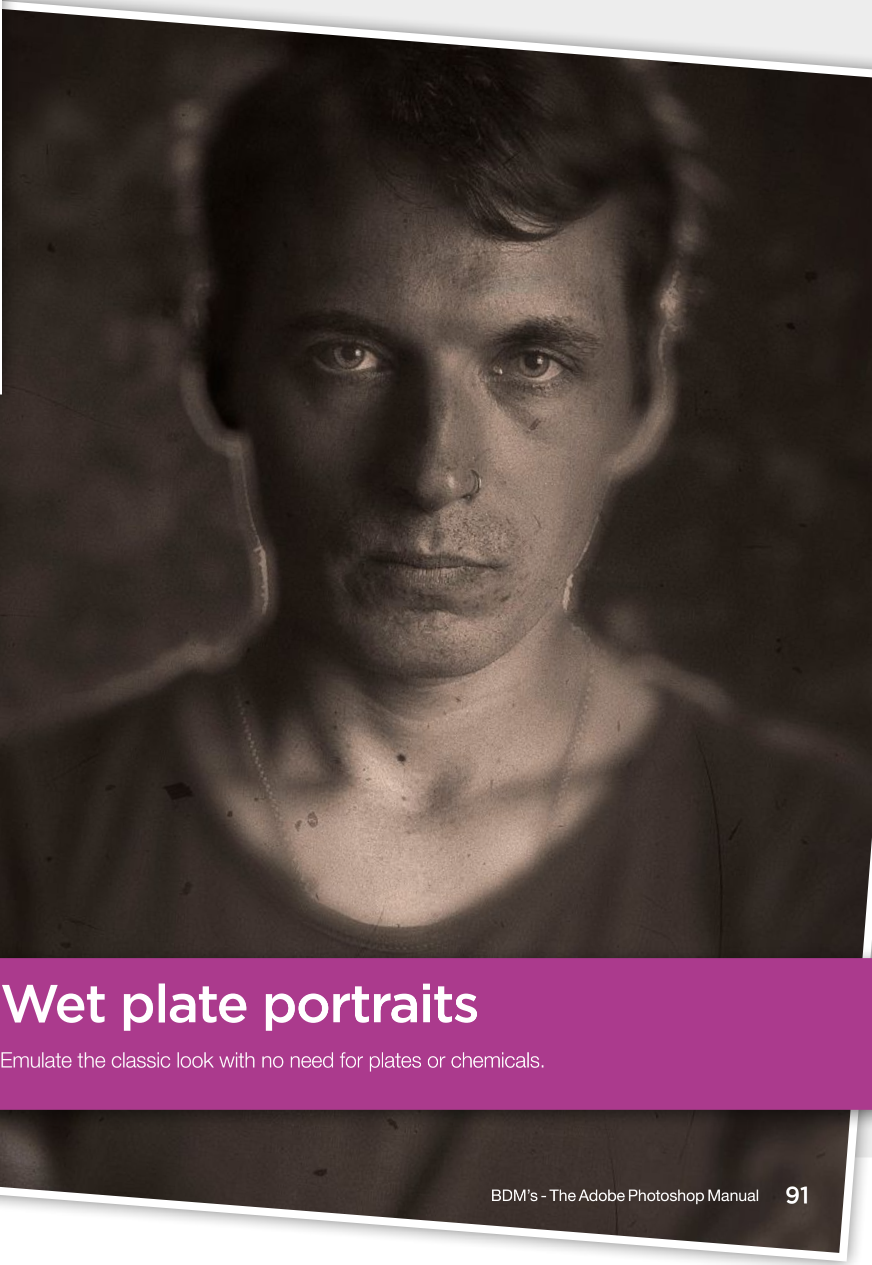

Kind
Darken
Opacity: 45%
Lock:
streaks
scratches
Photo Filter

20 Finally, make the Opacity of both the 'scratches' and 'streaks' layers about 45%. This will ensure they don't dominate the image too much but add to the overall effect of an old style wet plate image.



21 After adding a Levels Adjustment to brighten the image a little, there is your final image. A classic photographic process has been given a modern digital update.

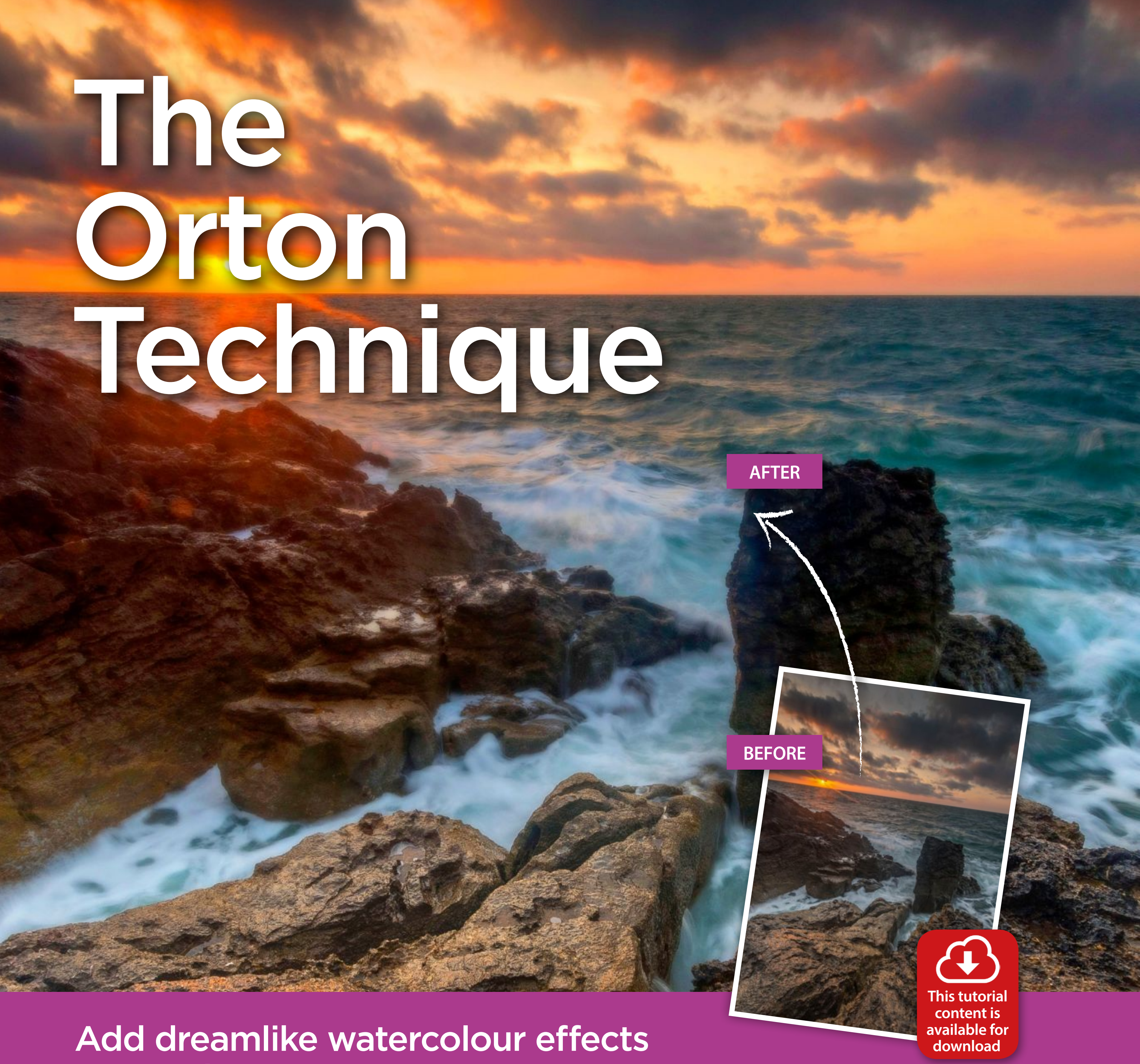




Wet plate portraits

Emulate the classic look with no need for plates or chemicals.

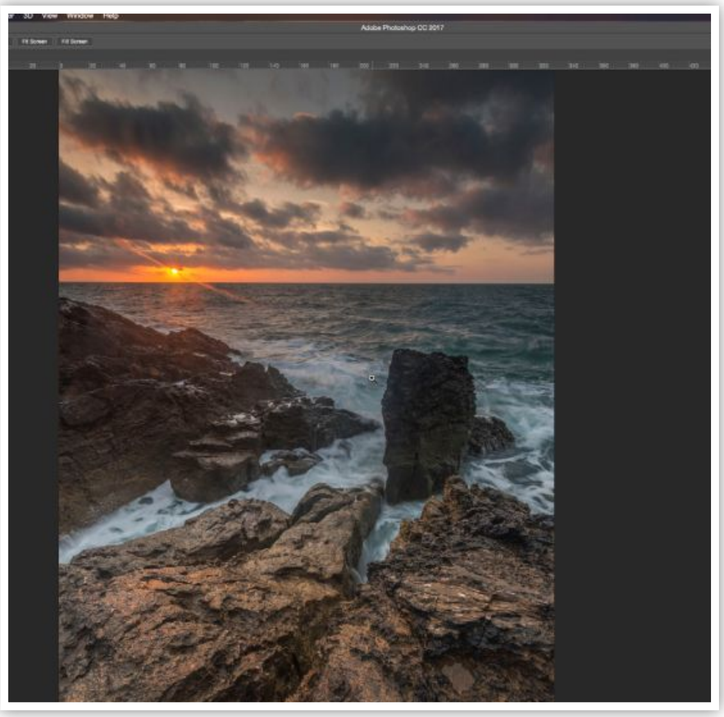
The Orton Technique



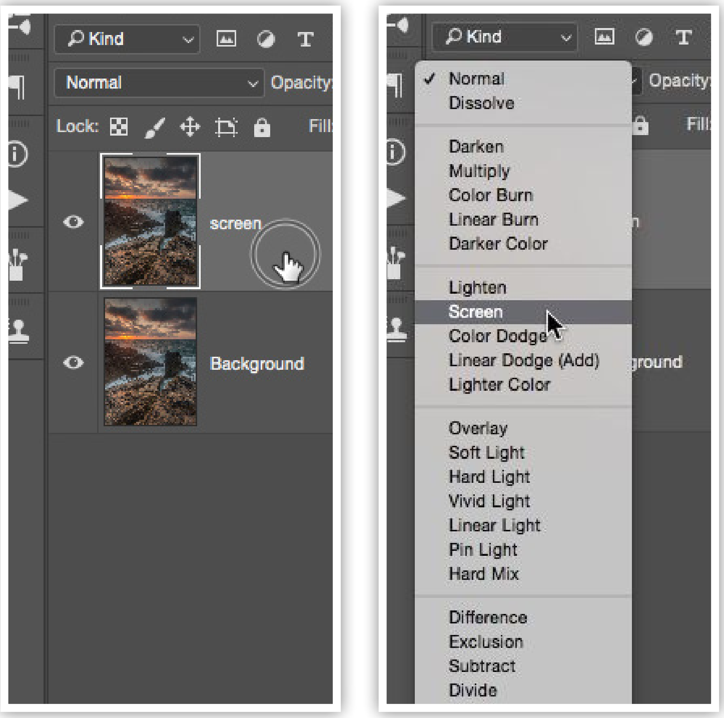
Add dreamlike watercolour effects to your images

The Orton technique is named after Michael Orton. He developed the technique back in the 80's with slide film, sometimes referred to as an Orton slide sandwich. One shot was taken in perfect sharp focus and the other was completely out of focus to register only light, dark and colour. Back in the darkroom, when the slides had been processed, the idea was to sandwich one sharp image and one out of focus image, align them, and print both of these at the same time. These days, this can be done much more quickly with digital files, but the basic idea remains the same. Some professional landscape photographers use this technique in their work today, albeit in a much more refined and subtle way. We will apply this technique to enhance a lovely landscape image.

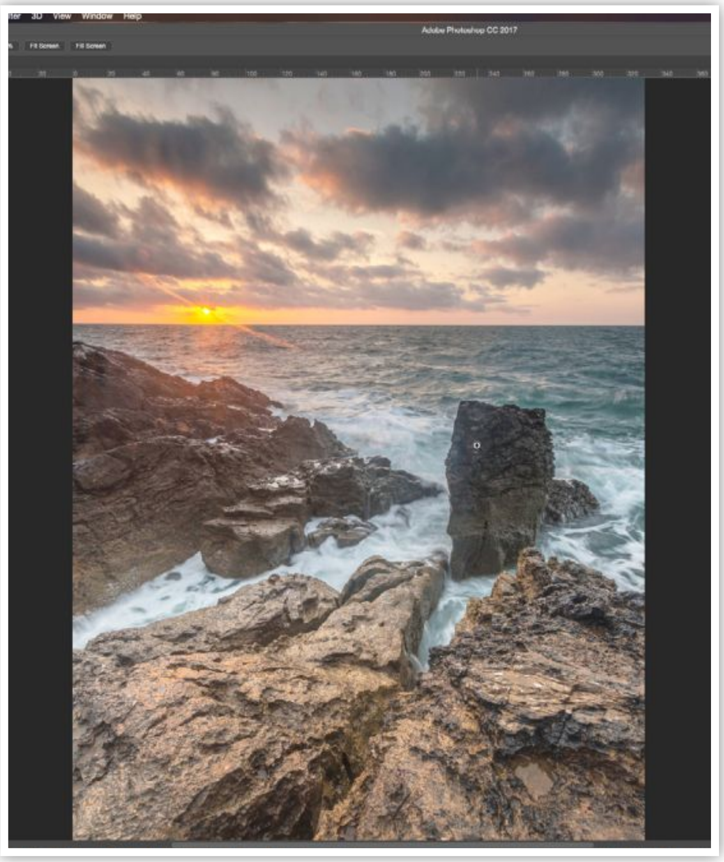
This tutorial content is available for download



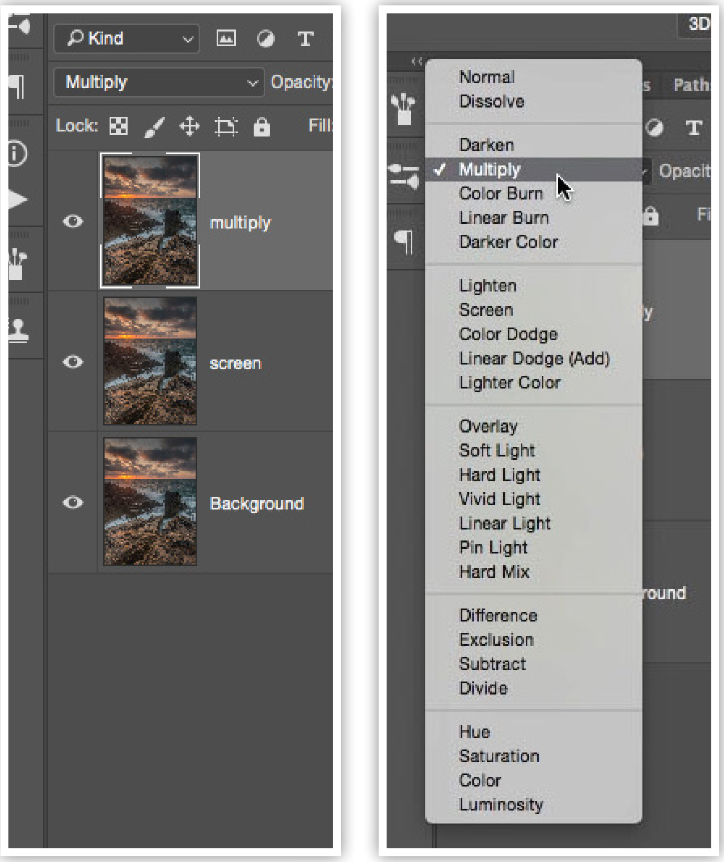
01 The first step is to choose a relevant image that will work well with the Orton effect applied. Scenes with leaves, grass rocks, water and strong skies work particularly well. For our example we have a coastal sunrise image.


Kind
Normal
Opacity:
Lock:
Fill:
screen
Background
Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Hard Mix
Difference
Exclusion
Subtract
Divide

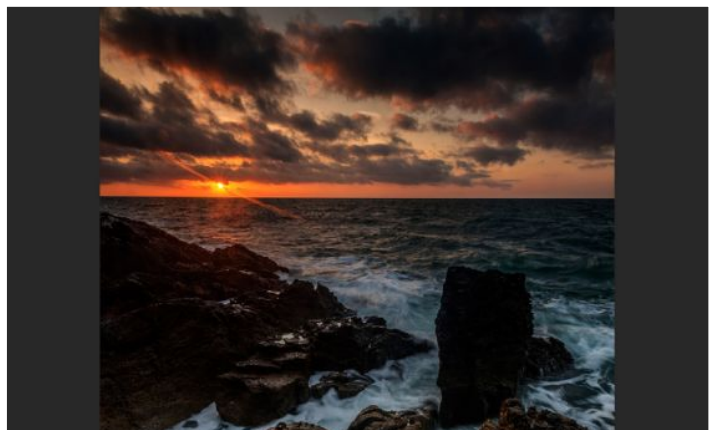
02 Click on its layer thumbnail and press Cmd + J to create a duplicate. Rename this layer 'screen'. Make sure the screen layer is active and click on the Layer Blend Mode button at the top of the Layer Palette menu. Select Screen as your blend mode.



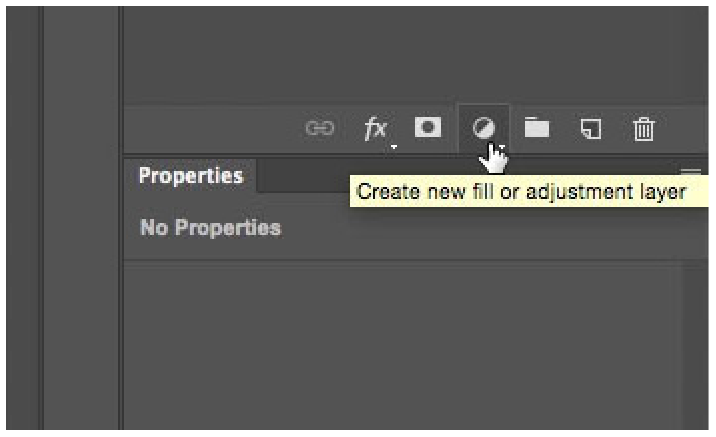
03 The brightness of the screen layer is added to the background layer and now appears very bright. Not to worry as the next steps will take care of this.


Kind
Multiply
Opacity:
Lock:
Fill:
multiply
screen
Background
Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Hard Mix
Difference
Exclusion
Subtract
Divide
Hue
Saturation
Color
Luminosity

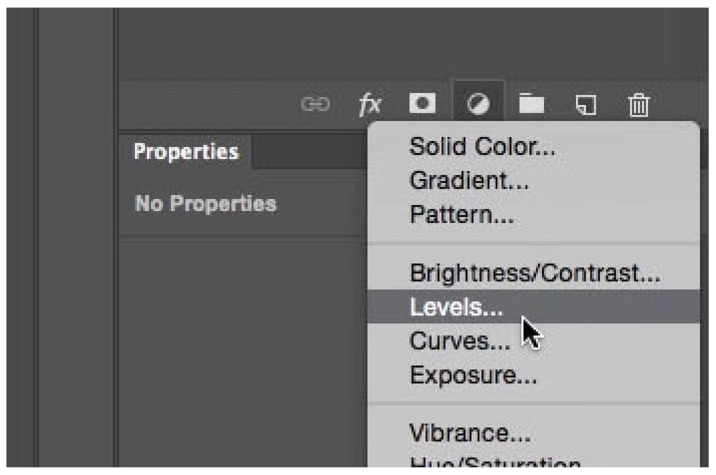
04 With the screen layer active press Cmd + J once again to create another duplicate. Name this layer 'multiply'. Again go to the Layer Blend Mode button, click and select Multiply as your blend mode for this layer.



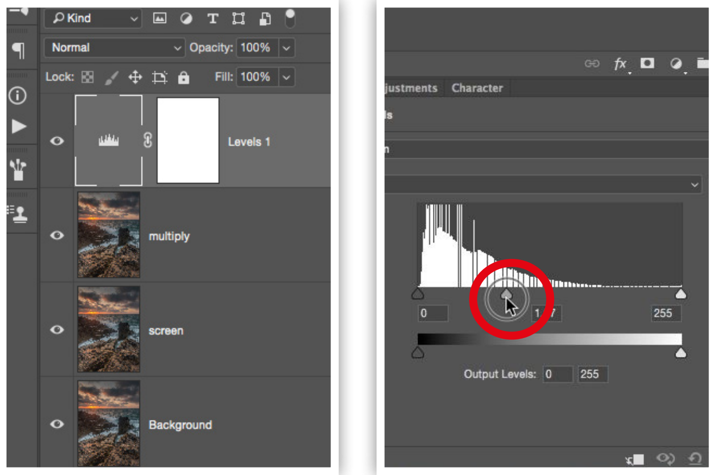
05 Now the image should appear to be very dark. That's ok though, at this point we can adjust the overall image brightness.


fx
Properties
Create new fill or adjustment layer
No Properties

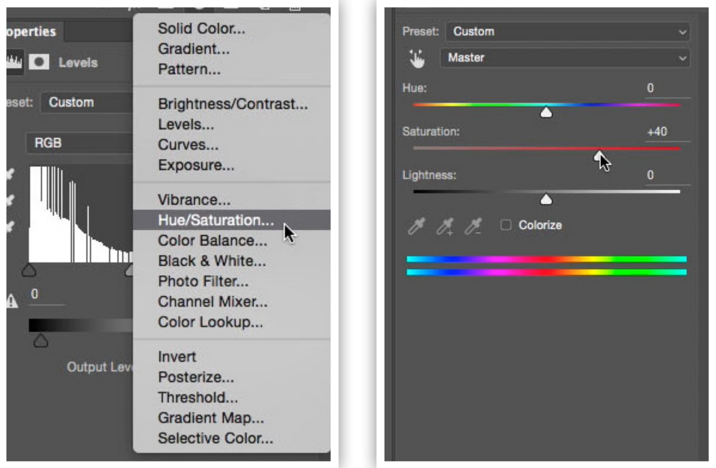
06 We will need to add an adjustment layer to modify the image brightness. Navigate to the Adjustments button at the bottom of the Layers Palette.


fx
Properties
No Properties
Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation

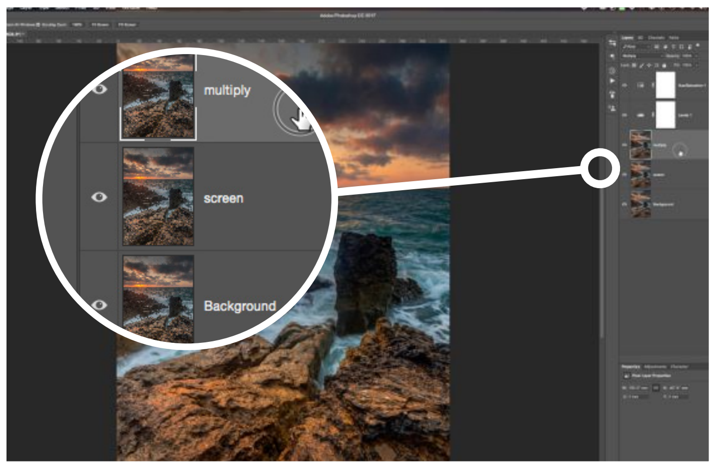
07 Click the button to open the Adjustments menu and select Levels.


Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
Levels 1
multiply
screen
Background
justments
Character
0
1
255
Output Levels: 0
255

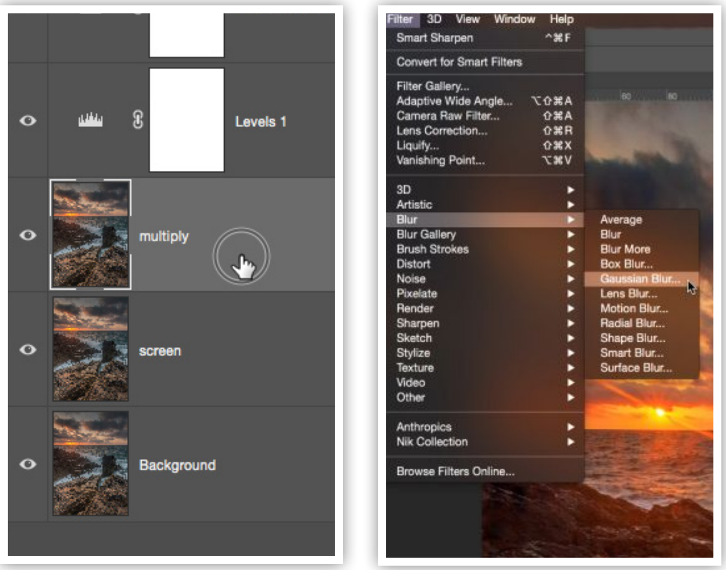
08 An Adjustment layer appears above your three current layers. With the Levels Adjustment active, its Properties tab will open and you can lighten the image by pulling the middle slider to the left. Adjust until it roughly matches the original image's brightness.


operties
Levels
eset: Custom
RGB
0
Output Lev
Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...
Preset: Custom
Master
Hue: 0
Saturation: +40
Lightness: 0
Colorize

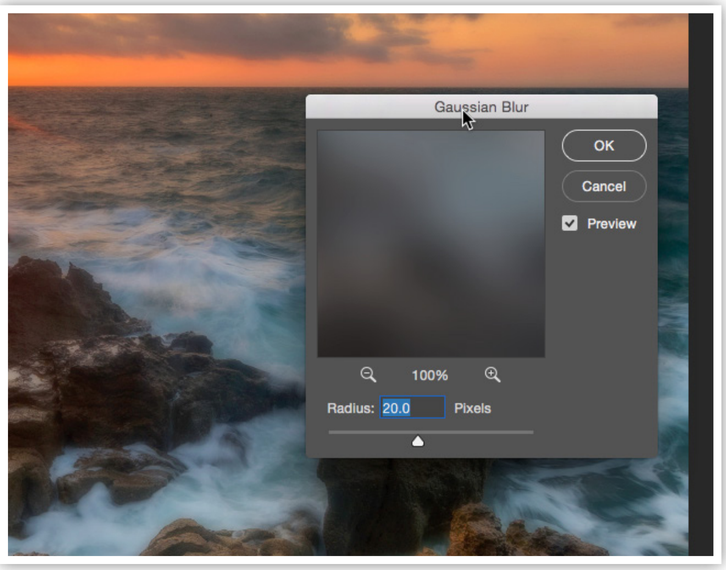
09 Click on your Adjustments button again and this time select Hue/ Saturation. A Hue/Saturation adjustment layer will appear above your previous Levels adjustment. Increase Saturation until the image is as vivid as you prefer.


multiply
screen
Background

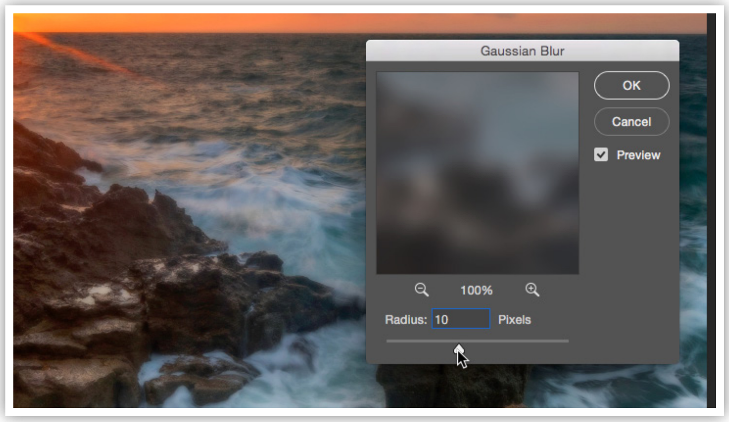
10 As mentioned in the introduction to this piece, the effect is created by one sharp image and one out of focus image. At this point all the layers contain sharp images, so we need to remedy that now.


Levels 1
multiply
screen
Background
Filter 3D View Window Help
Smart Sharpen
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle...
Camera Raw Filter...
Lens Correction...
Liquify...
Vanishing Point...
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Anthropics
Nik Collection
Browse Filters Online...
Average
Blur
Blur More
Box Blur...
Gaussian Blur...
Lens Blur...
Motion Blur...
Radial Blur...
Shape Blur...
Smart Blur...
Surface Blur...

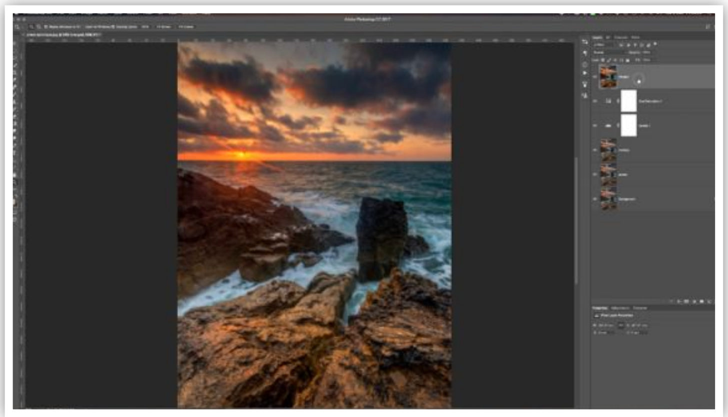
11 Click on your multiply layer to activate it. Go to the top menu bar and select Filer > Blur > Gaussian Blur.


Gaussian Blur
OK
Cancel
☑ Preview
100%
Radius: 20.0 Pixels

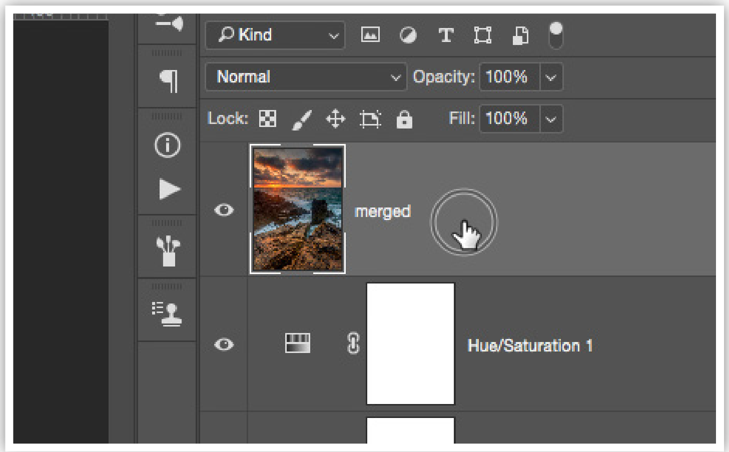
12 The Gaussian Blur dialog box will open and here you can set your blur value. This value is determined by the resolution of your image. Our example is 2100 pixels wide by 3200 pixels high.


Gaussian Blur
OK
Cancel
☑ Preview
100%
Radius: 10 Pixels

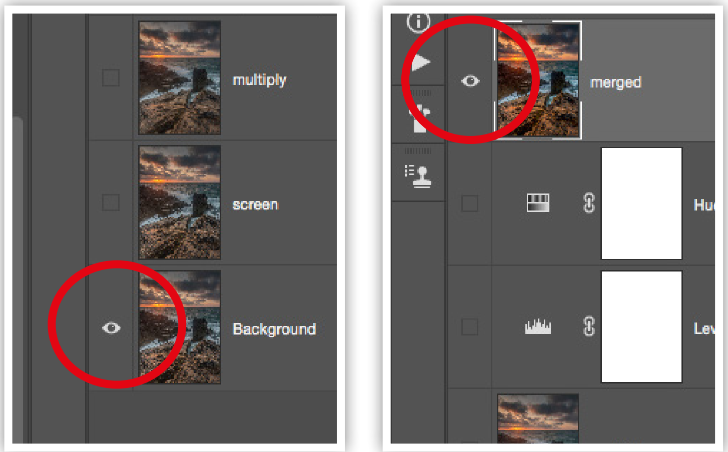
13 Very large values do not work very well at all for this effect. In fact even for an image the size of our example, only 10 pixels was enough to generate the soft, dreamy effect we were after.



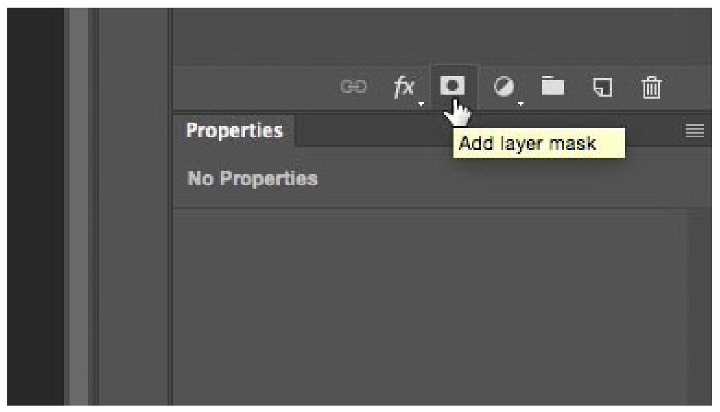
14 Now we have our 'Ortonized' image, we can take this a stage further now and use masking to bring some areas into sharper focus again. Areas like the rocks in the immediate foreground can have the effect removed to draw the eye.

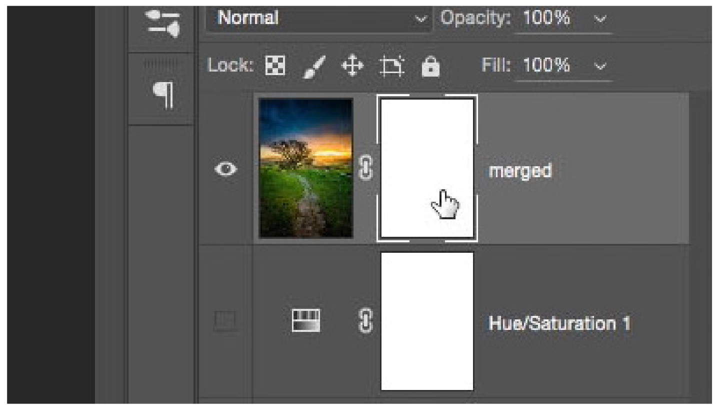

Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
merged
Hue/Saturation 1

15 Click on your topmost layer to activate it then press Shift + Alt + Cmd + E to create a new layer that is the merged version of all current layers. Call this new layer 'merged'.

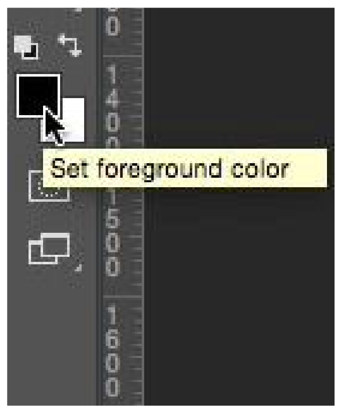

multiply
screen
Background
merged
Hu
Lev

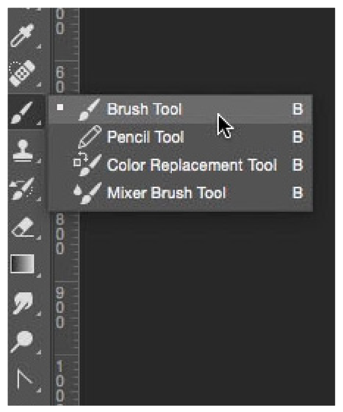
16 Turn off the visibility of all layers except your original 'Background' layer and this new 'merged' layer. These are the only two we need to combine in this next stage.

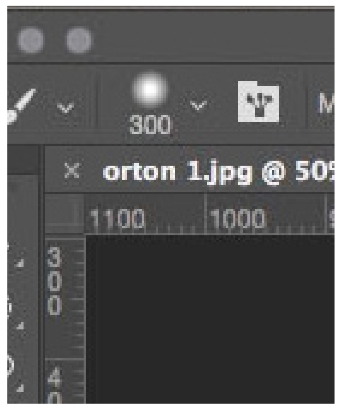

Properties
No Properties
Add layer mask

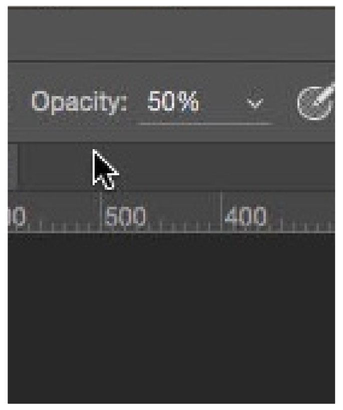

Normal
Opacity: 100%
Lock:
Fill: 100%
merged
Hue/Saturation 1

17 Click on the Add Layer Mask button at the bottom of the layers palette to add a mask to the 'merged' layer. Make sure the 'merged' layer mask thumbnail is active.

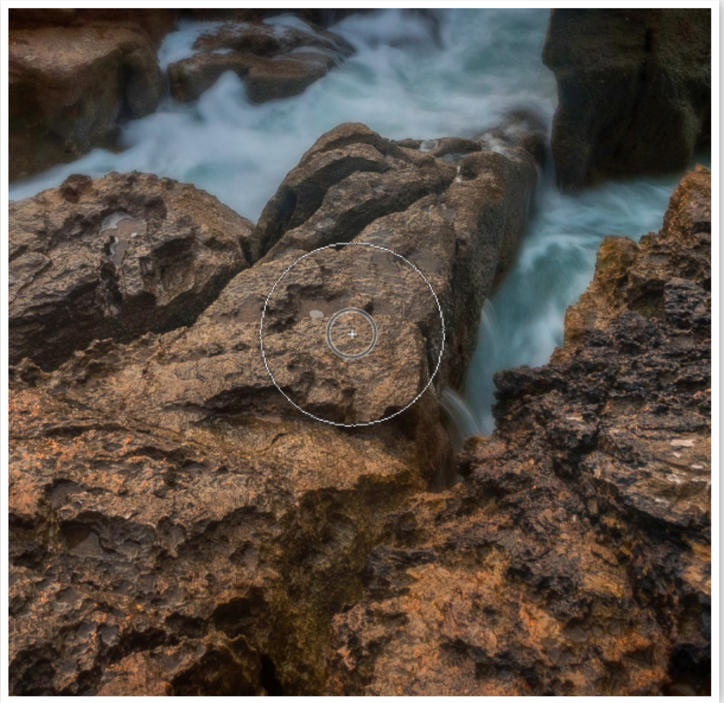

Set foreground color


Brush Tool B
Pencil Tool B
Color Replacement Tool B
Mixer Brush Tool B

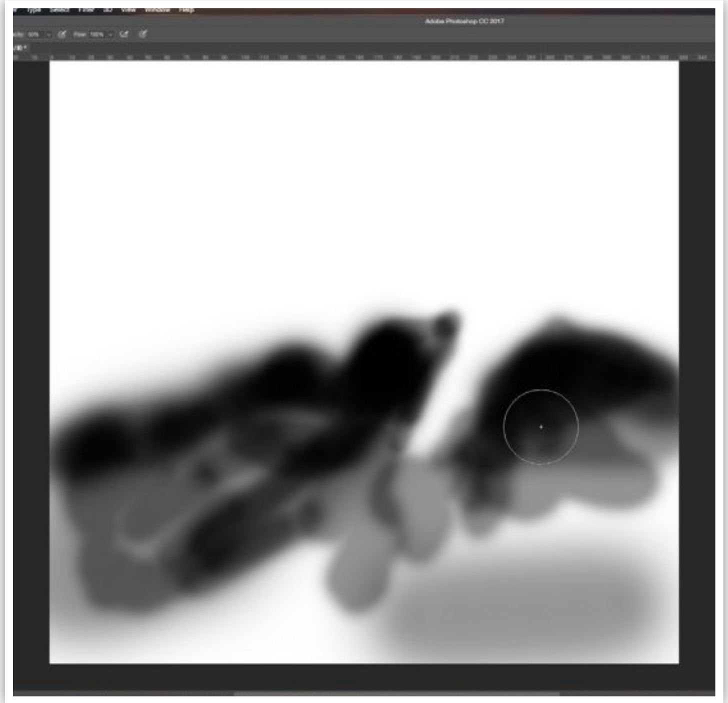

300
orton 1.jpg @ 50
1100
1000


Opacity: 50%
500
400

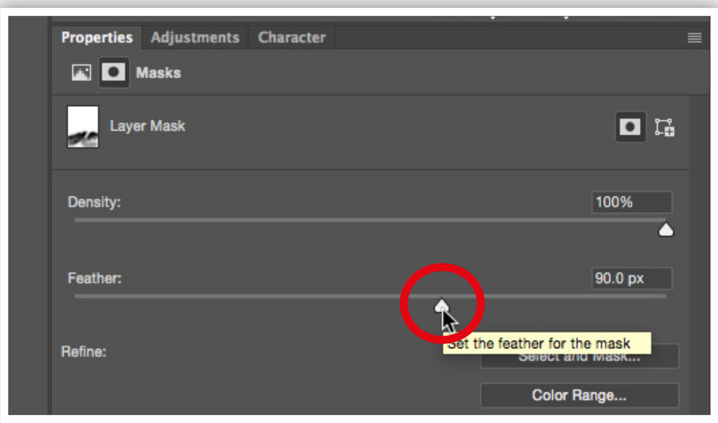
18 In the toolbar, make sure your Foreground Colour is set to black. Click on the Brush Tool icon (B) and choose a medium sized, soft brush. Set the opacity to about 50% so as not paint at full strength in one go.



19 Now you can apply the black brush to the 'merged' layer mask (not the image itself) over the foreground rocks. As you brush, the dark areas of the mask lets more and more of the sharp 'Background' layer show through.



20 If you Alt + left-click on the layer mask thumbnail, you'll be able to see the results of your brushwork on the mask. Alt + left-click on the layer mask thumbnail again to return to normal view.

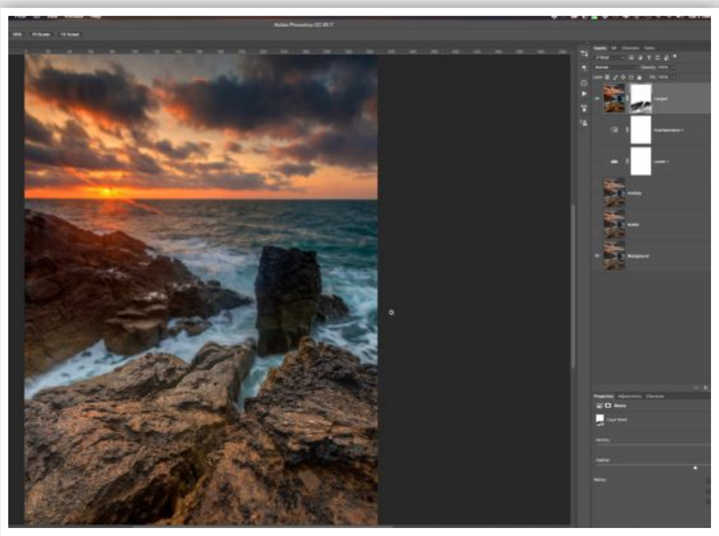

Properties
Adjustments
Character
Masks
Layer Mask
Refine:
Select and Mask...
Color Range...

Density: 100%

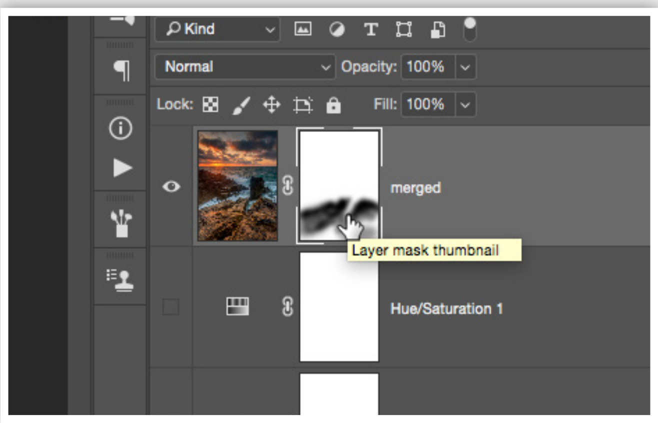
Feather: 90.0 px

Set the feather for the mask

21 You can soften the layer mask by going to the Masks Properties panel and setting a Feather value of about 90 pixels. This adds another level of blur to your brush strokes and softens the blend of the 'merged' and 'Background' layers.



23 You have your completed image. Now you can experiment with different strengths and application of this effect and turn you landscapes in dream-like masterpieces.


Kind
Lock:
merged
Hue/Saturation 1

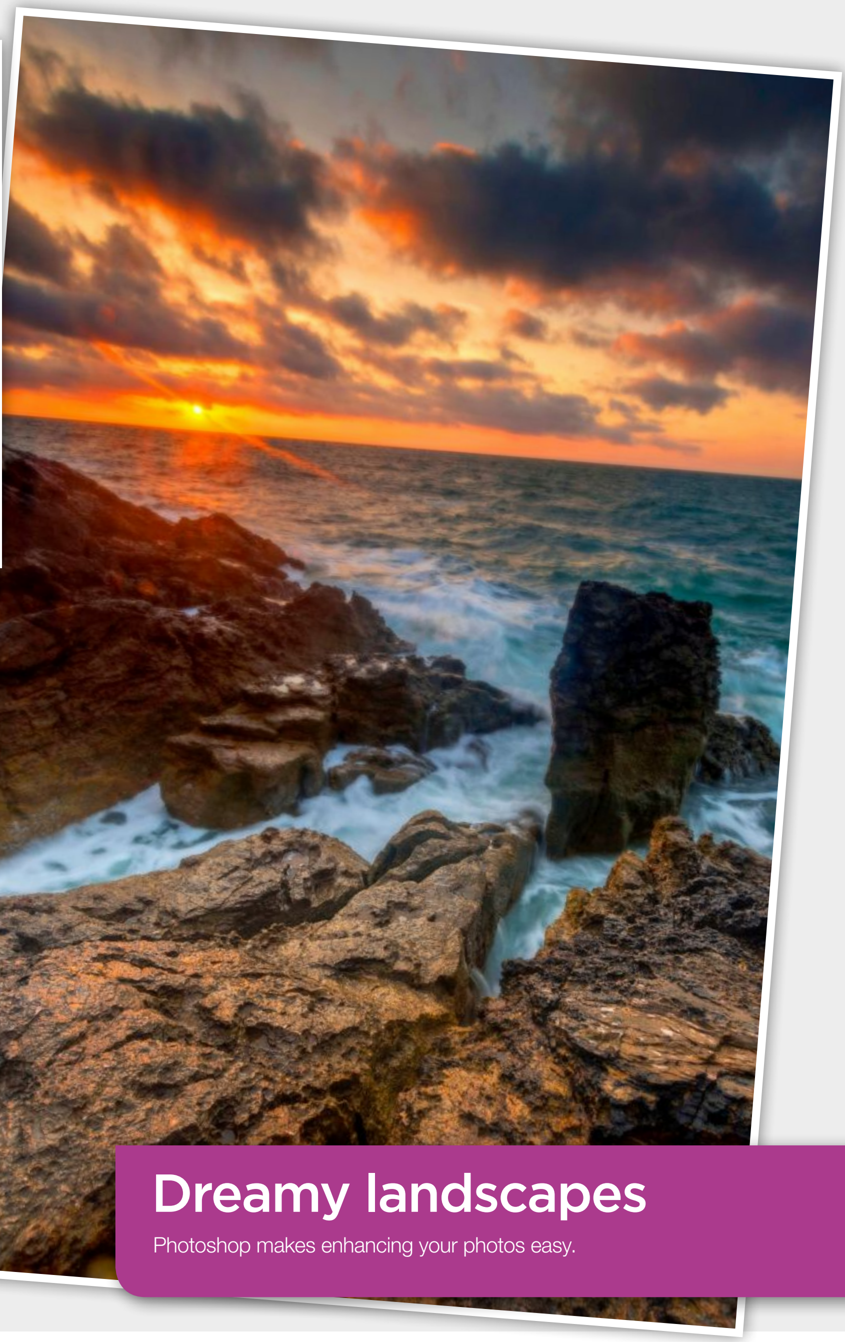
Normal

Opacity: 100%

Fill: 100%

Layer mask thumbnail

22 Your image now has a soft, ethereal glow in the sky and on the grass in the foreground, but the details of the stone path, tree and rocks are maintained by the mask that allows the background to show through.



Dreamy landscapes

Photoshop makes enhancing your photos easy.

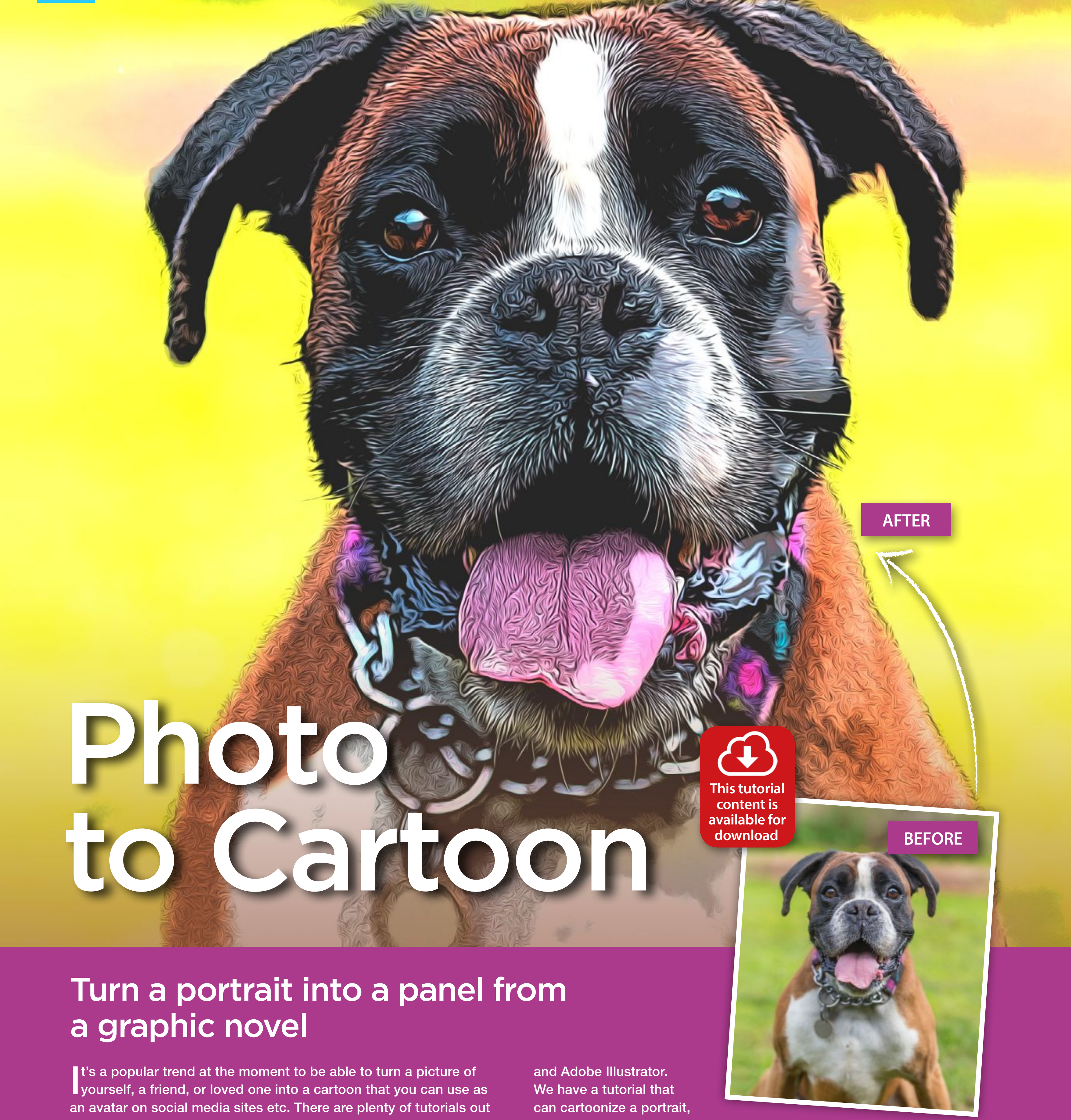


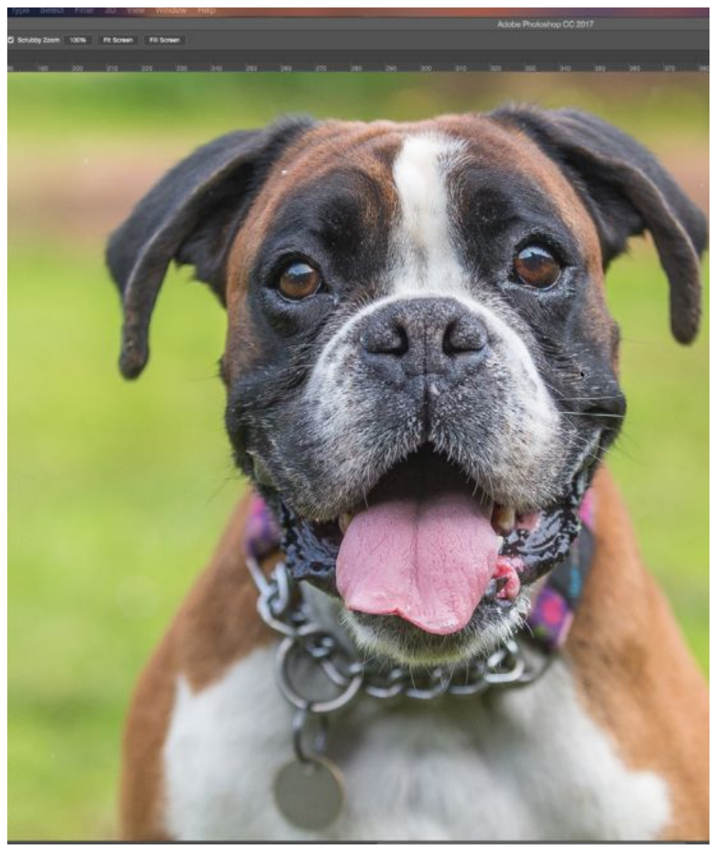
Photo to Cartoon

This tutorial content is available for download

Turn a portrait into a panel from a graphic novel

It's a popular trend at the moment to be able to turn a picture of yourself, a friend, or loved one into a cartoon that you can use as an avatar on social media sites etc. There are plenty of tutorials out there that cover all aspects of the process. There are also any number of ways the cartoon effect can be created. Some can be very involved and required digital painting and illustration skills in both Photoshop and Adobe Illustrator.

We have a tutorial that can cartoonize a portrait, producing a result that has a graphic novel feel to it without the need for a lot of illustrative technique. Here's how to do it.



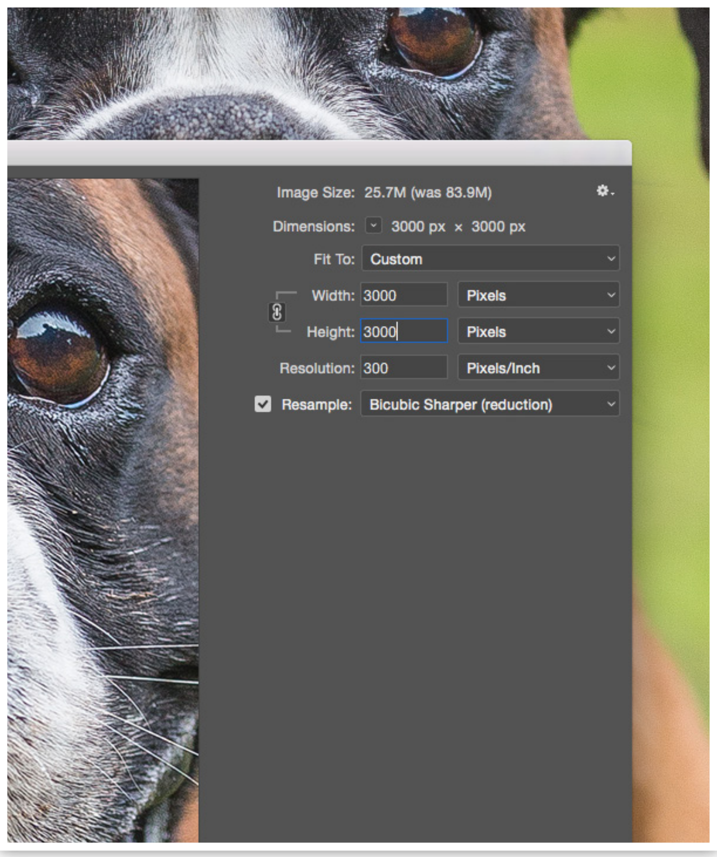
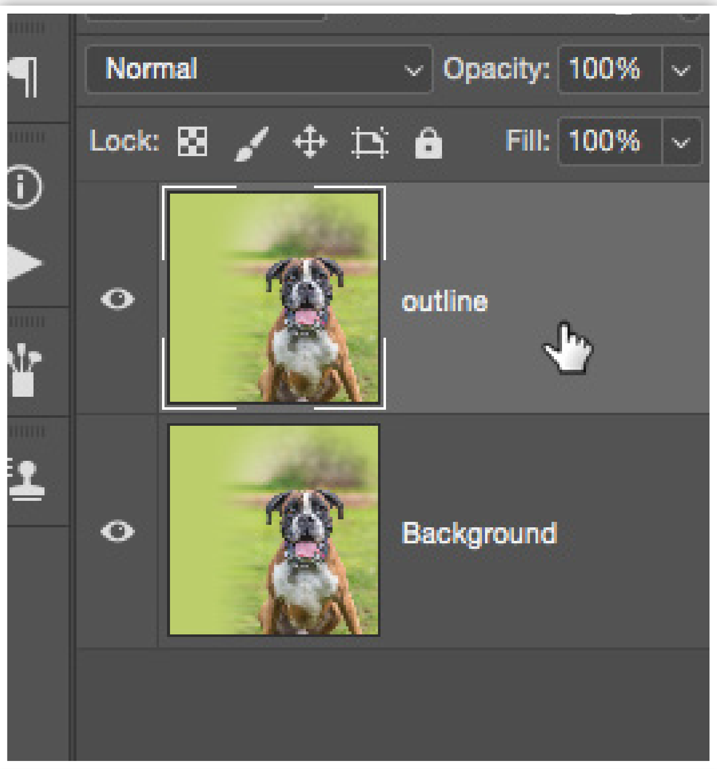


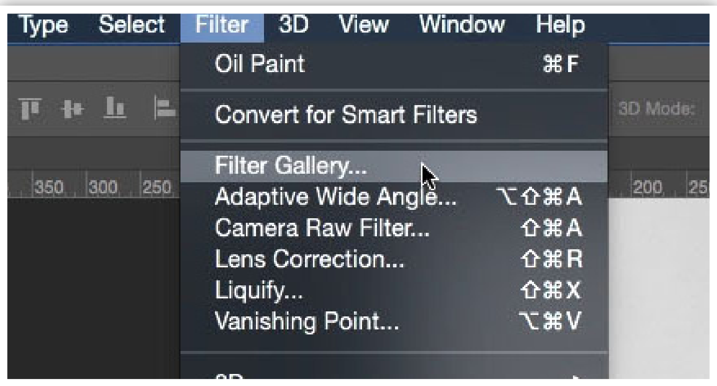
Image Size: 25.7M (was 83.9M)
Dimensions: 3000 px × 3000 px
Fit To: Custom
Width: 3000 Pixels
Height: 3000 Pixels
Resolution: 300 Pixels/Inch
☑ Resample: Bicubic Sharper (reduction)

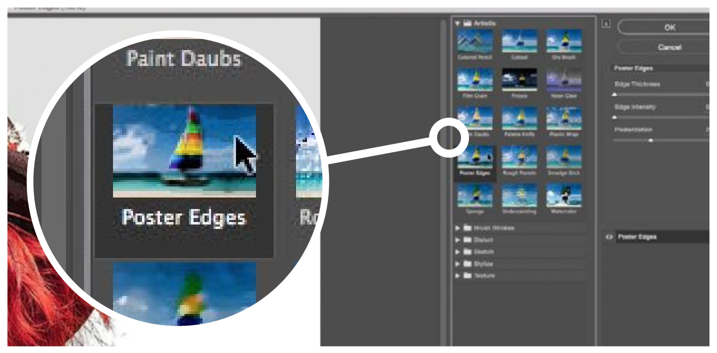
01 We have chosen an example portrait of a very surprised-looking boxer dog called Caesar. The lighting in this shot is bright and simple and should convert well into our comic book style.

02 Our example image is 3000 pixels wide by 3000 pixels deep. Our settings to achieve the cartoon effect is based on this image size. If you're using a different size image, your settings need to account for this.



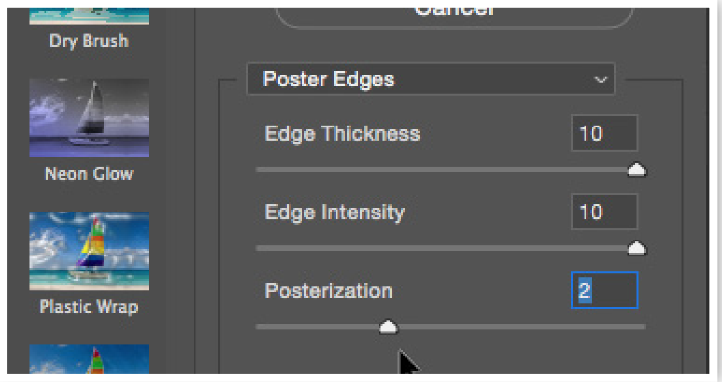
Normal
Opacity: 100%
Lock:
Fill: 100%
outline
Background


Type
Select
Filter
3D
View
Window
Help
Oil Paint ⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D Mode:


Paint Daubs
Poster Edges

03 To begin, press Cmd + J to duplicate the background layer. Rename this new layer 'outline'.

04 With the 'outline' layer active, go to Filter > Filter Gallery. You are looking for the Artistic section. In this subfolder is an effect called Poster Edges.

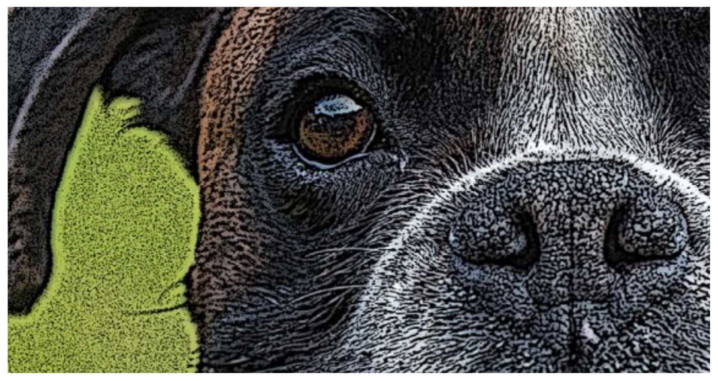

Dry Brush
Neon Glow
Plastic Wrap

Poster Edges

Edge Thickness 10

Edge Intensity 10

Posterization 2



05 Click on the Poster Edges icon and set Edge Thickness to 10, Edge Intensity to 10 and Posterization to 2. The image will now have black outlines applied. Click OK when ready.

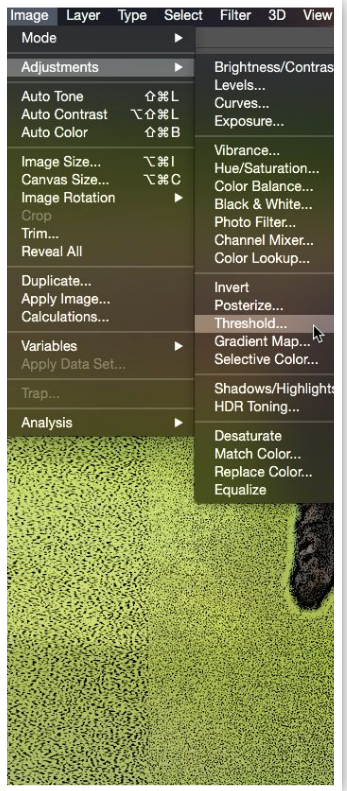
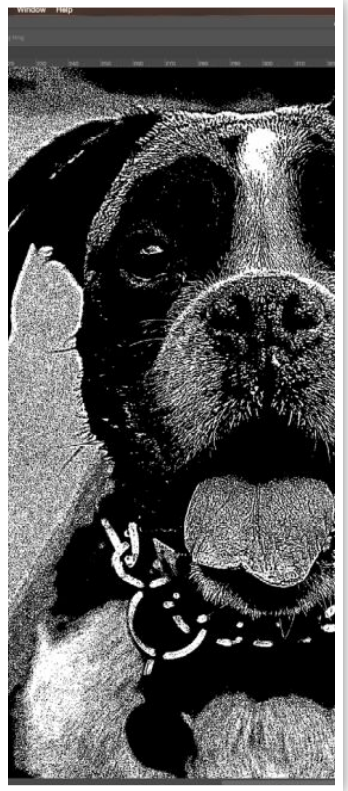
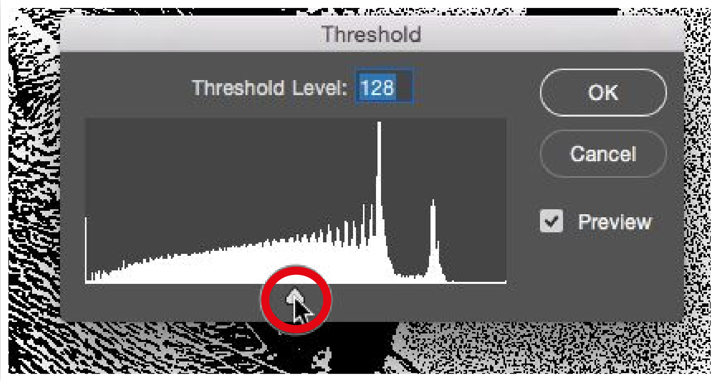


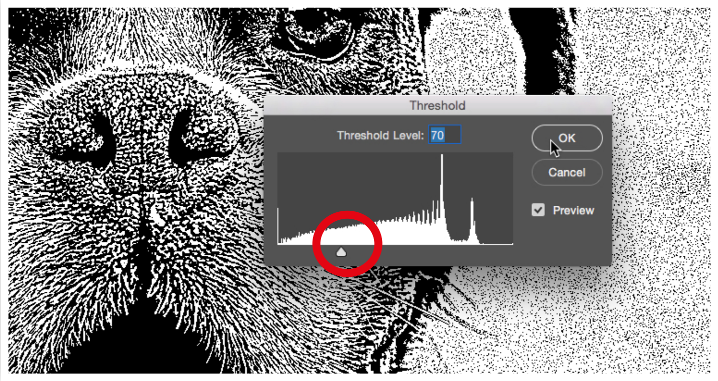
Image
Layer
Type
Select
Filter
3D
View
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis
Brightness/Contras
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlight
HDR Toning...
Desaturate
Match Color...
Replace Color...
Equalize



06 Now we have to turn it into a black outline image. Go to Image > Adjustments > Threshold. The image will be converted into a black bitmap that is starting to look more graphic.

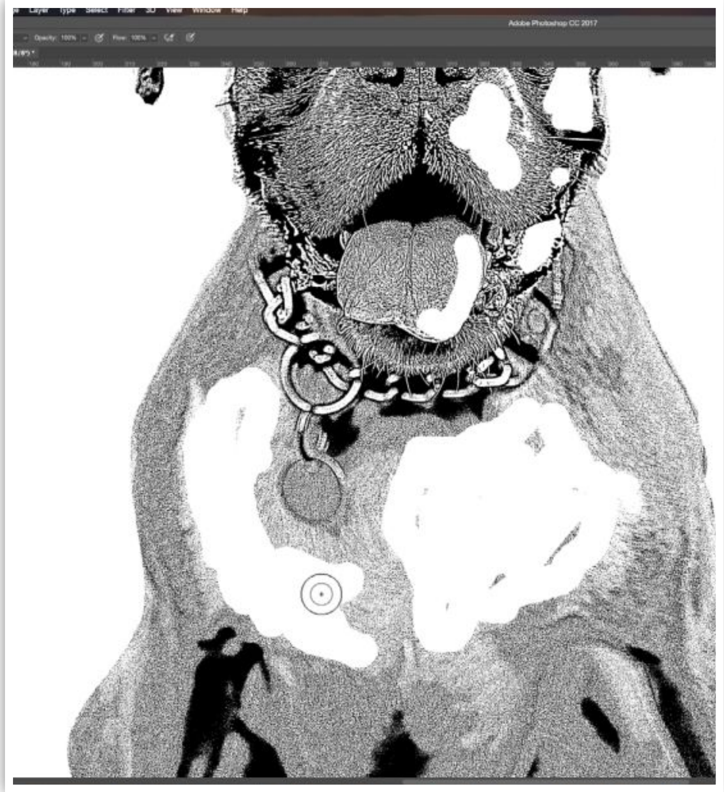

Threshold
OK
Cancel
☑ Preview

Threshold Level: 128

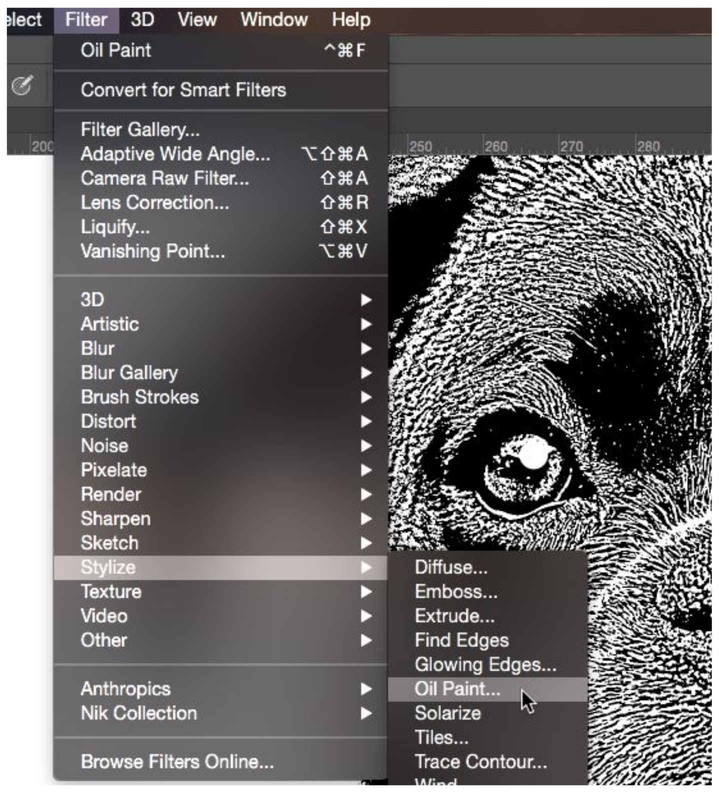

Threshold
OK
Cancel
☑ Preview

Threshold Level: 70

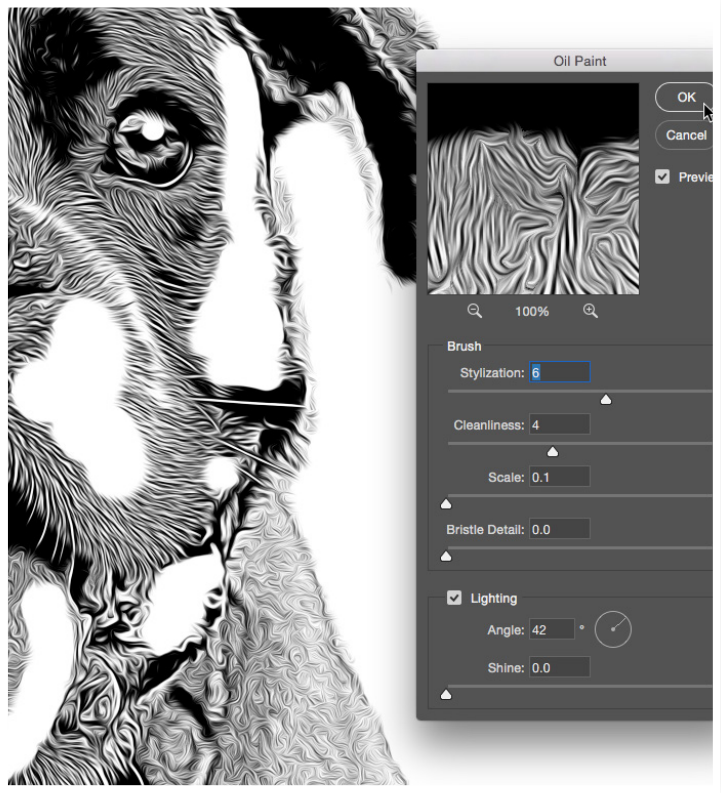
07 Push the threshold Level slider to the left and more and more of the image will be removed. We opted for a Threshold Level setting of 70. Our portrait is looking more like an ink outline drawing now.



08 If you wish, you can take a small white brush and paint out any areas of black detail that you feel is too intrusive on your image. We painted out the background and some areas on the dog's chest and head..

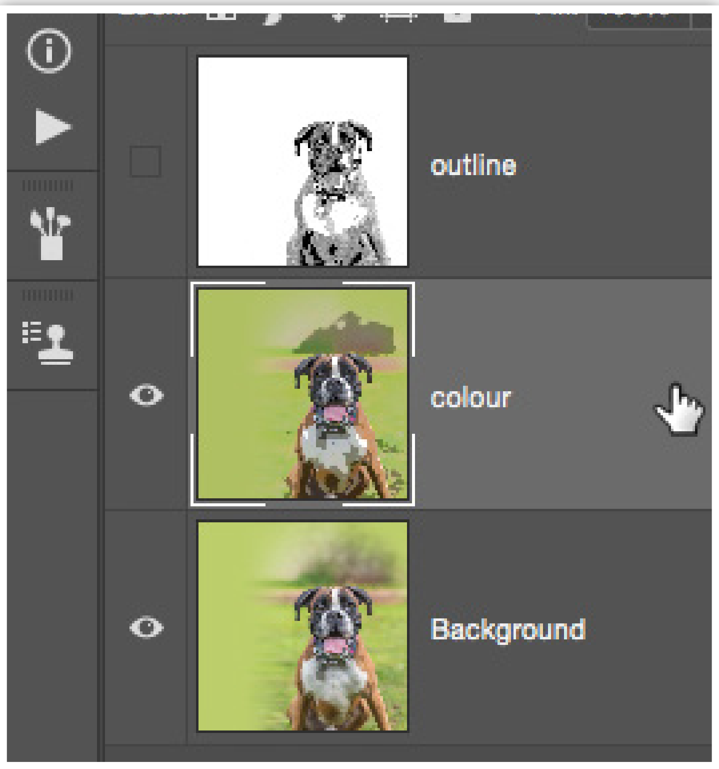

elect
Filter
3D
View
Window
Help
Oil Paint ^⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Anthropics
Nik Collection
Browse Filters Online...
Diffuse...
Emboss...
Extrude...
Find Edges
Glowing Edges...
Oil Paint...
Solarize
Tiles...
Trace Contour...
Wind...

09 The outline is a little ragged at the moment, but we can smooth it out by going to Filter > Stylize > Oil Paint.

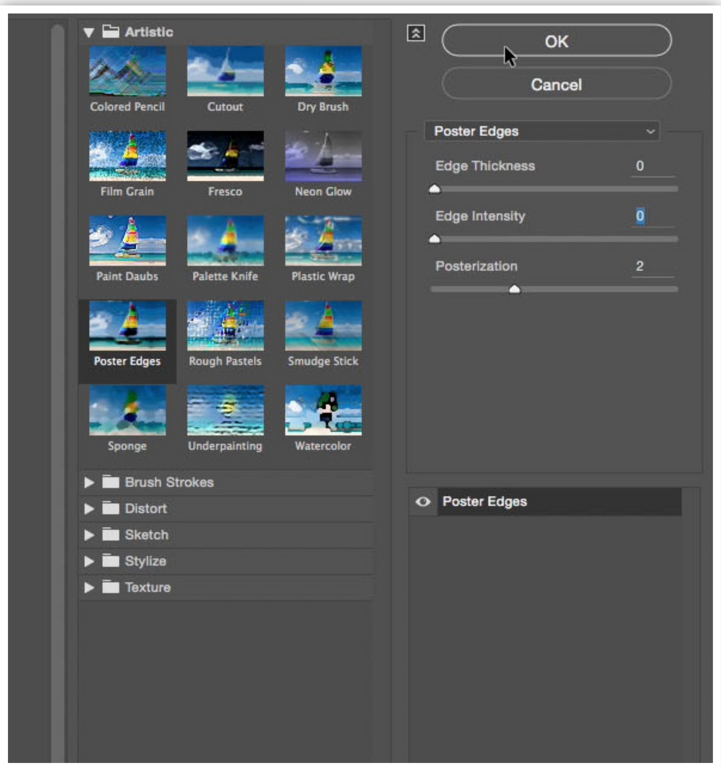

Oil Paint
OK
Cancel
☑ Previe
100%
Brush
Lighting

Stylization: 6
Cleanliness: 4
Scale: 0.1
Bristle Detail: 0.0
☑ Lighting
Angle: 42 °
Shine: 0.0

10 Settings are down to personal taste, but we settled with Stylisation 5.0 and Cleanliness 2.0. The other settings remained at default. Now the outlines are smoother like brush or pen strokes. Click OK to apply this effect.

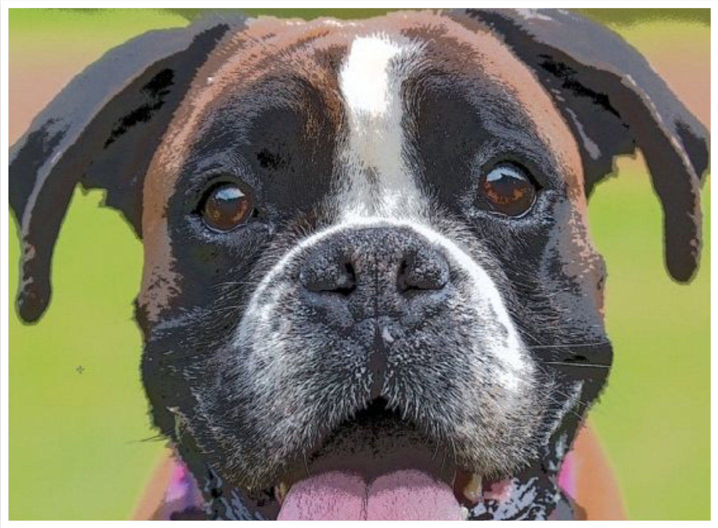

outline
colour
Background

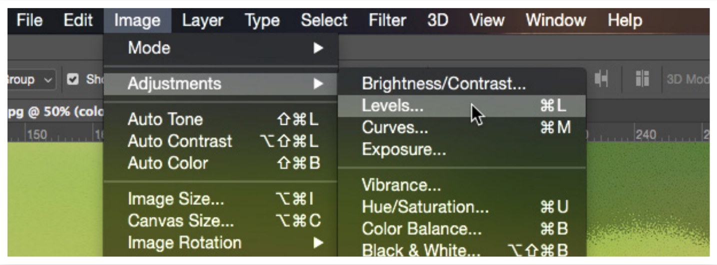
11 Click back on the Background layer and press Cmd + J again to create another duplicate that sits below the 'outline' layer. call this layer 'colour'. For the moment, turn off the 'outline' layer's visibility.

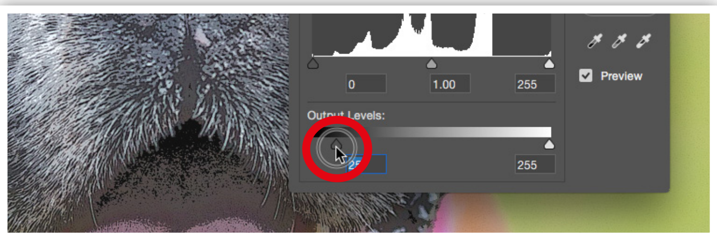

Artistic
Colored Pencil
Cutout
Dry Brush
Film Grain
Fresco
Neon Glow
Paint Daubs
Palette Knife
Plastic Wrap
Poster Edges
Rough Pastels
Smudge Stick
Sponge
Underpainting
Watercolor
Brush Strokes
Distort
Sketch
Stylize
Texture
OK
Cancel
Poster Edges

Poster Edges
Edge Thickness 0
Edge Intensity 0
Posterization 2

12 Keep the 'colour' layer active and go to Filter > Filter Gallery once more and choose the Poster Edges effect again. This time set Edge Thickness to 0, Edge Intensity to 0 and Posterization to 2.




File
Edit
Image
Layer
Type
Select
Filter
3D
View
Window
Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B


Preview
Output Levels:

0 1.00 255

Output Levels: 25 255

13 Now the colour image has had the number of colours that are used in the image reduced to give a more toonish quality. We can enhance that still further in the next step. Click OK to apply the Poster Edges effect.

14 Go to Image > Adjustments > Levels (Cmd + L) and pull the Shadows Output Levels slider slightly to the right to reduce contrast and lighten the image a little. Click OK to continue.

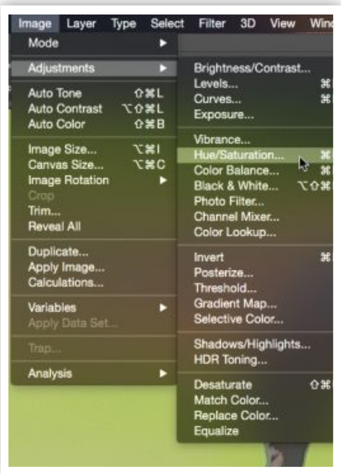
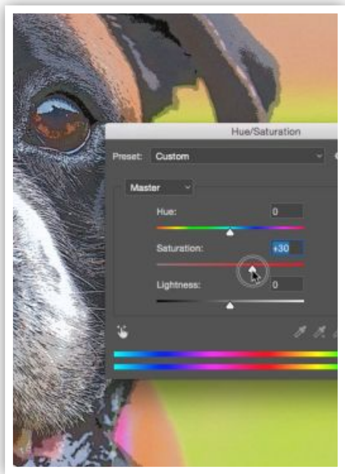


Image
Layer
Type
Select
Filter
3D
View
Mode
Adjustments
Auto Tone
Auto Contrast
Auto Color
Image Size...
Canvas Size...
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights...
HDR Toning...
Desaturate
Match Color...
Replace Color...
Equalize


Hue/Saturation

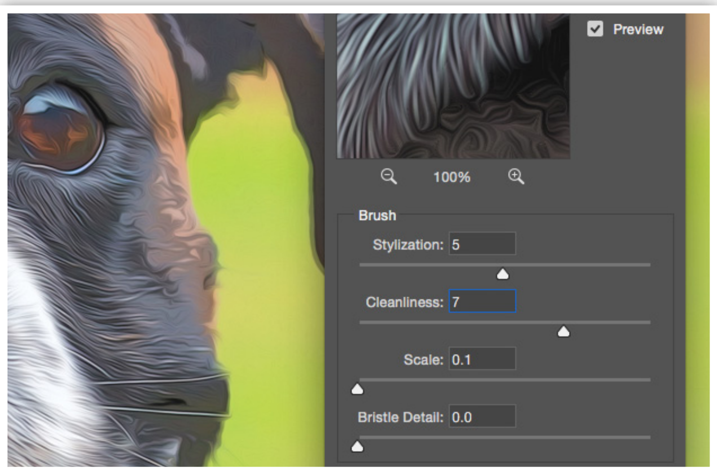
Preset: Custom

Master

Hue: 0

Saturation: +30

Lightness: 0


Preview
100%
Brush

Stylization: 5

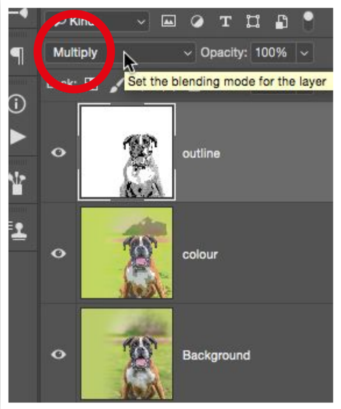
Cleanliness: 7

Scale: 0.1

Bristle Detail: 0.0

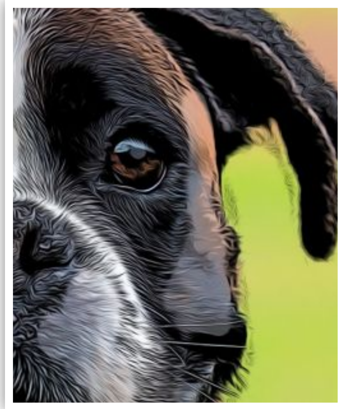
15 Next, go to Image > Adjustments > Hue/Saturation (Cmd +U) and push the Saturation slider right to about +30 to really add vibrancy to the image. Click OK to apply the saturation.

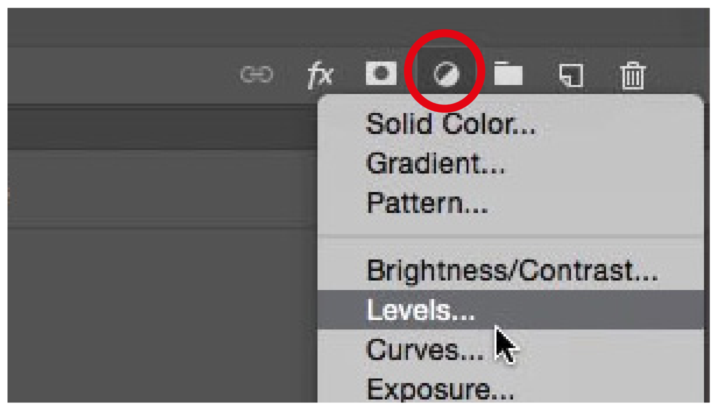
16 Now we need to soften the colour image a little. Go to Filter > Stylize > Oil Paint and this time make the Stylization 5.0 and Cleanliness 7.0. This creates a brushed feel to the image but remains quite graphic. Click OK when ready.


Kind
Set the blending mode for the layer
outline
colour
Background

Multiply

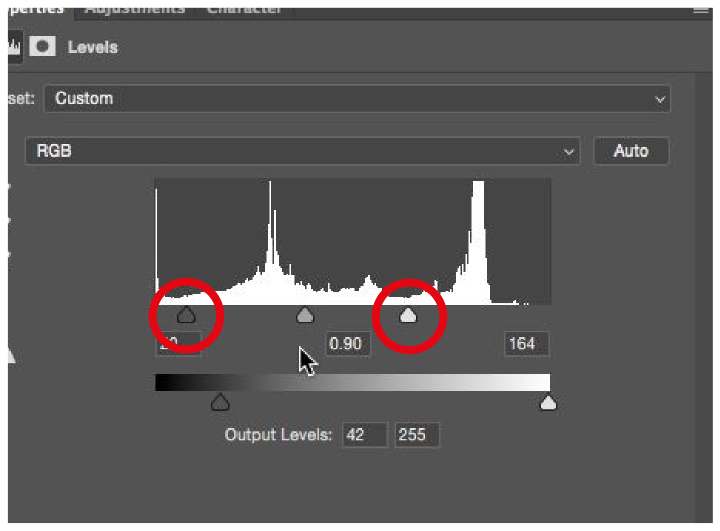
Opacity: 100%




fx
Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...

17 Turn on the visibility of your 'outline' layer and then set its blend Mode to Multiply. Now the black outline blends with the colour image below and your cartoon character appears.

18 Click on the Create New Adjustment Layer button and choose Levels from the menu.



Levels

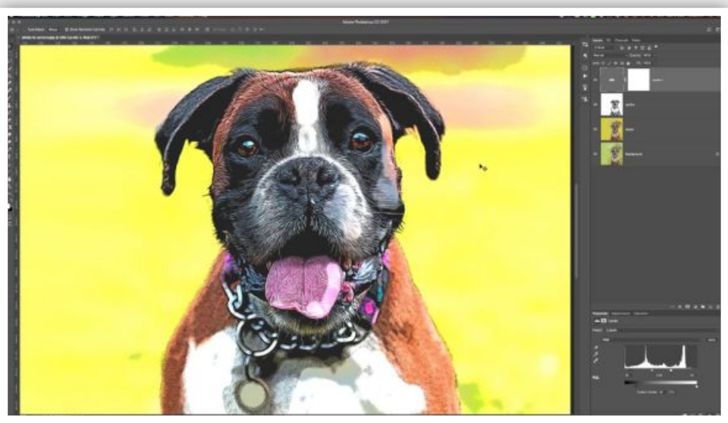
Preset: Custom

RGB

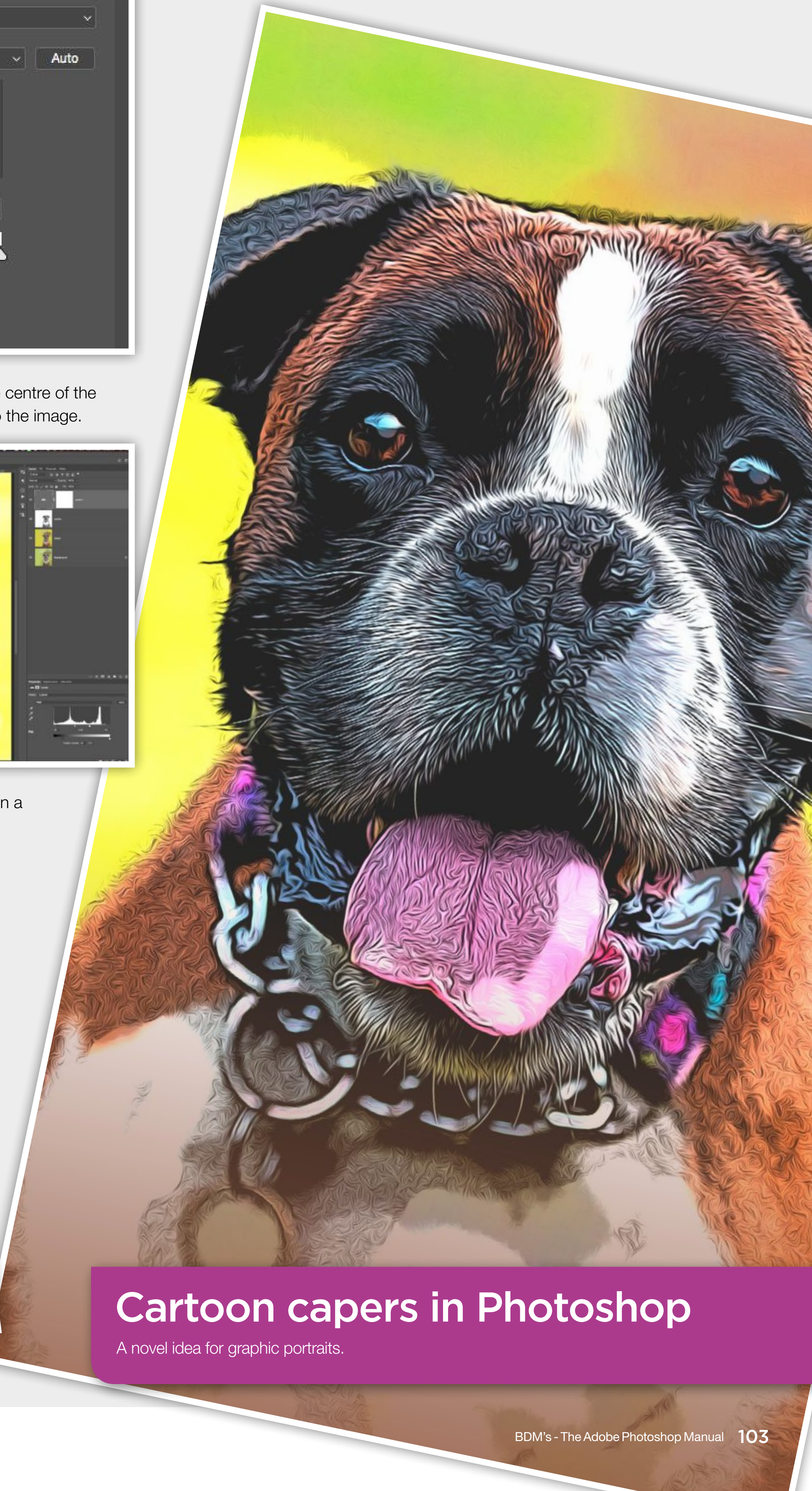
0.90 164

Output Levels: 42 255

19 Pull the Shadows and Highlights sliders towards the centre of the histogram to add contrast and a little more punch to the image.



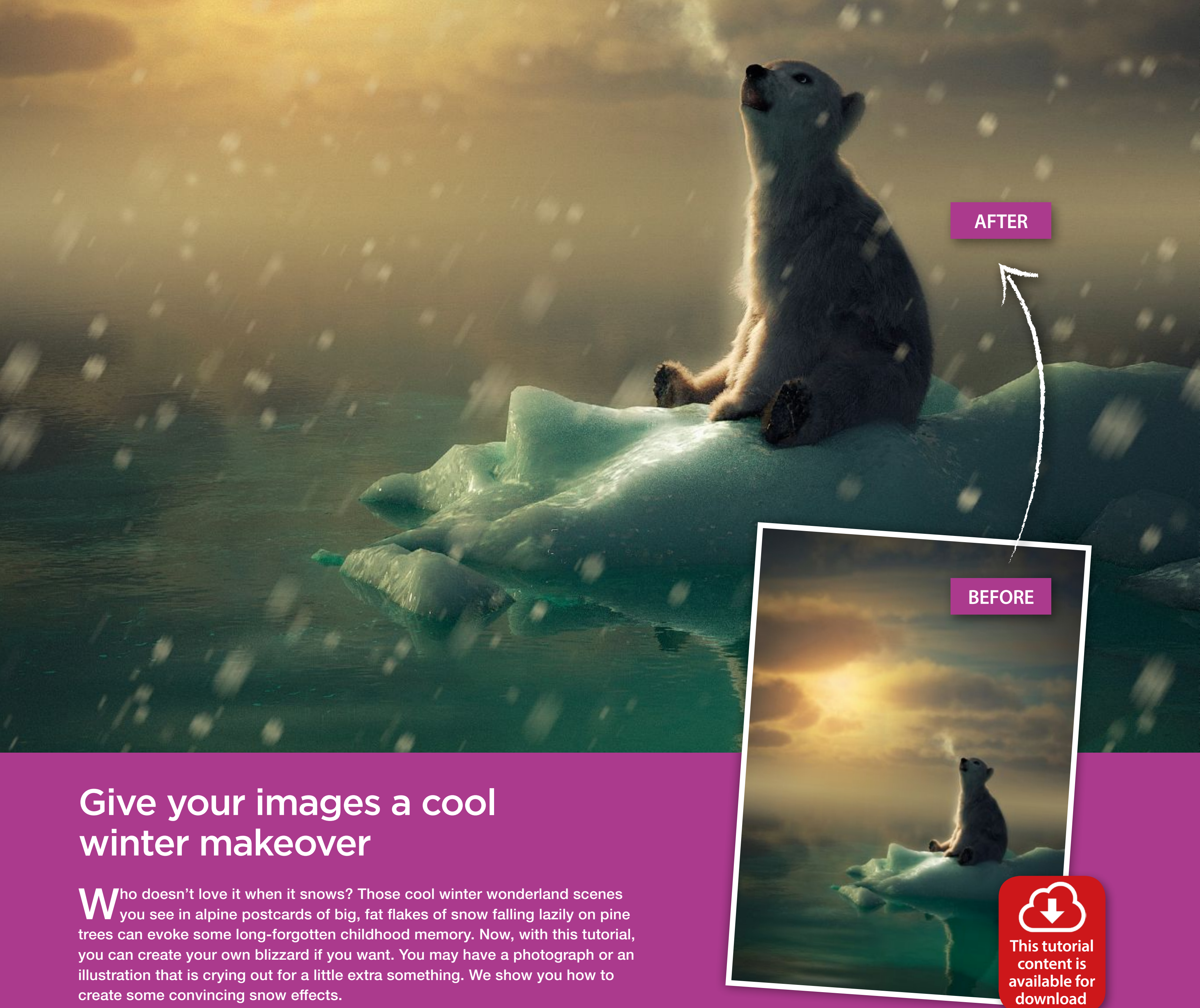
20 And there is your character, ready to take his place in a graphic novel as a canine companion.



Cartoon capers in Photoshop

A novel idea for graphic portraits.

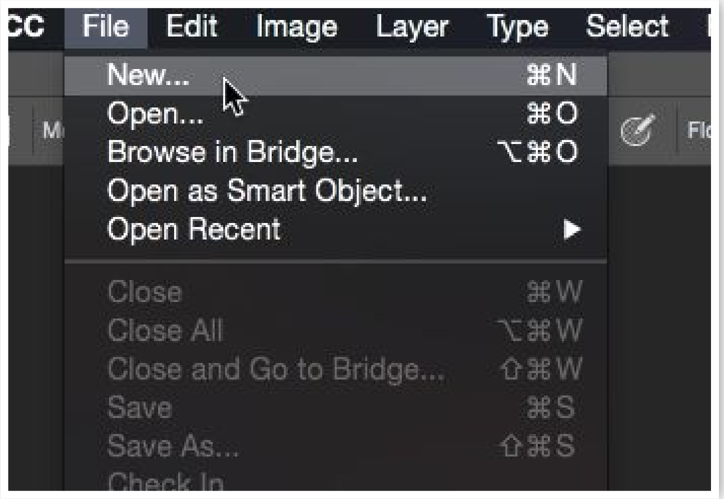
Simulating Snow



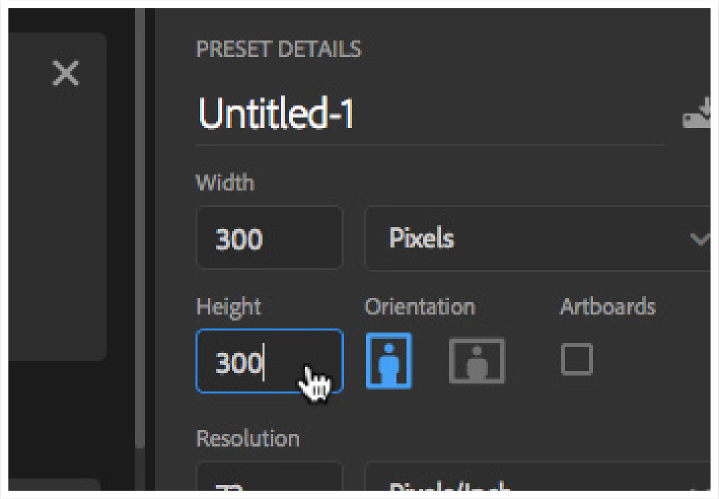
Give your images a cool winter makeover

Who doesn't love it when it snows? Those cool winter wonderland scenes you see in alpine postcards of big, fat flakes of snow falling lazily on pine trees can evoke some long-forgotten childhood memory. Now, with this tutorial, you can create your own blizzard if you want. You may have a photograph or an illustration that is crying out for a little extra something. We show you how to create some convincing snow effects.

This tutorial content is available for download


CC File Edit Image Layer Type Select
New... ⌘N
Open... ⌘O
Browse in Bridge... ⌥⌘O
Open as Smart Object...
Open Recent ▶
Close ⌘W
Close All ⌥⌘W
Close and Go to Bridge... ⇧⌘W
Save ⌘S
Save As... ⇧⌘S
Check In

01 Before we get to our image, we need to make our snow. This will be done by creating a custom brush. Go to File > New (Cmd + N) to create a new document.


PRESET DETAILS

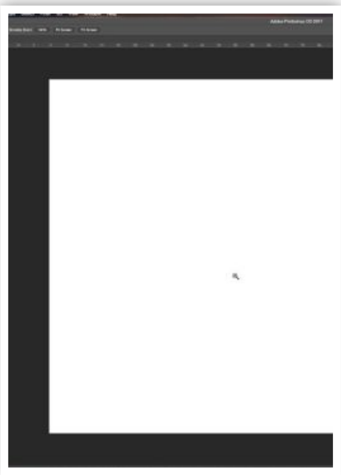
Untitled-1

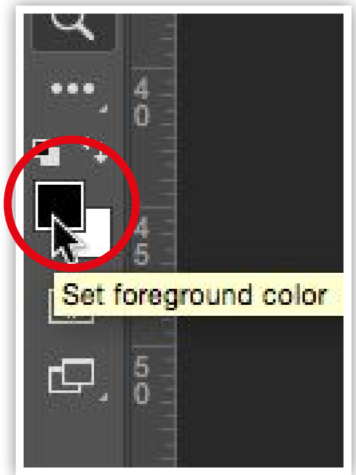
Width: 300 Pixels

Height: 300

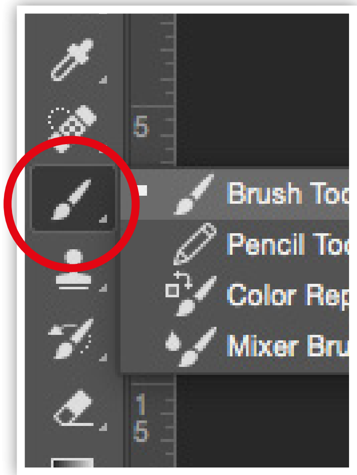
Orientation
Artboards
Resolution

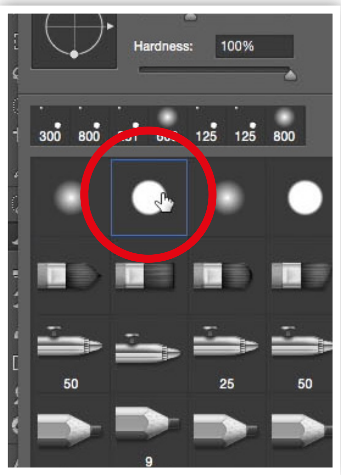
02 In the dialog panel that appears, make the document size 300 pixels x 300 pixels. Click Create when done. The document will be created.




Set foreground color

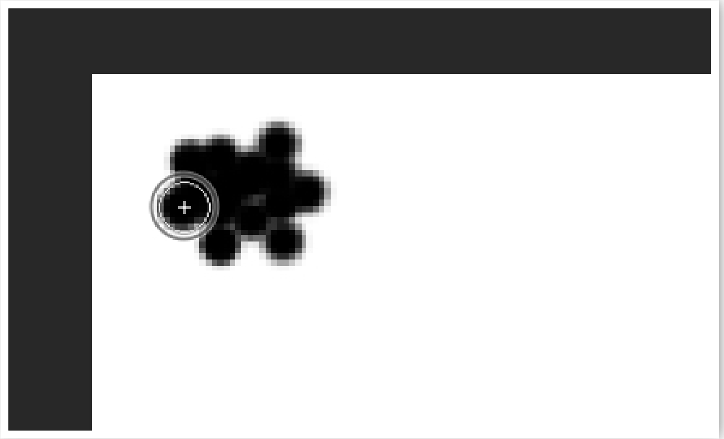
03 Because the document is quite small, press Cmd + 0 to zoom the page to fit your screen. Make sure your Foreground Colour is set to black. You can press D to default the colours to black and white, and press X to toggle them.


Brush Too
Pencil Too
Color Rep
Mixer Bru

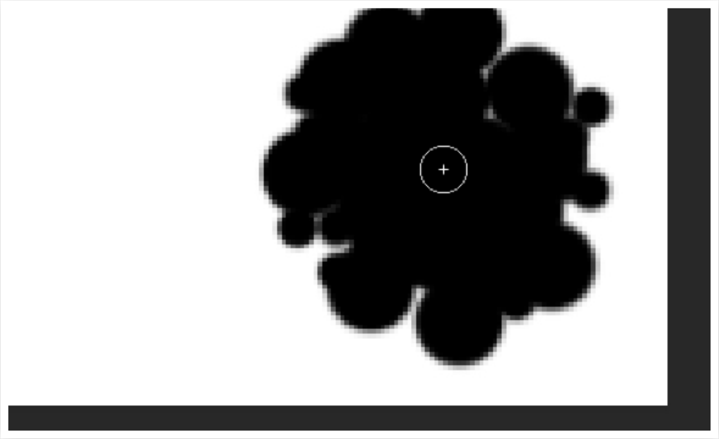

Hardness: 100%

300
800
125
125
800
50
25
50
9

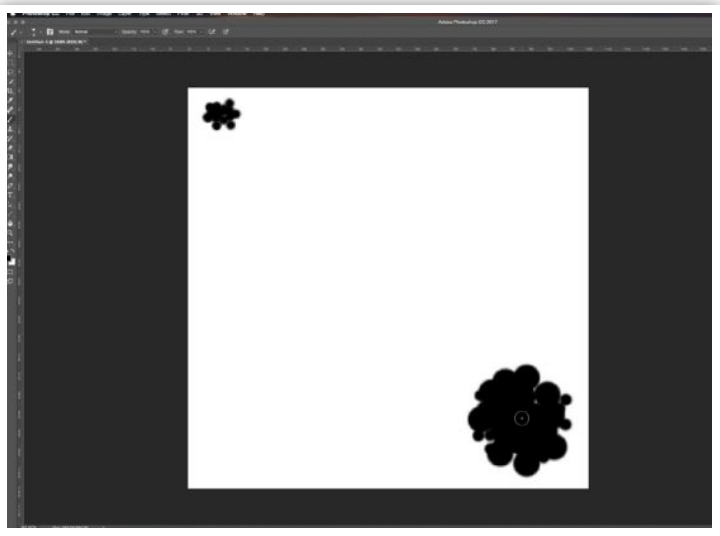
04 Press B to activate your Brush Tool. From the top menu context panel, choose a small, hard brush of about 7-10ava pixels.



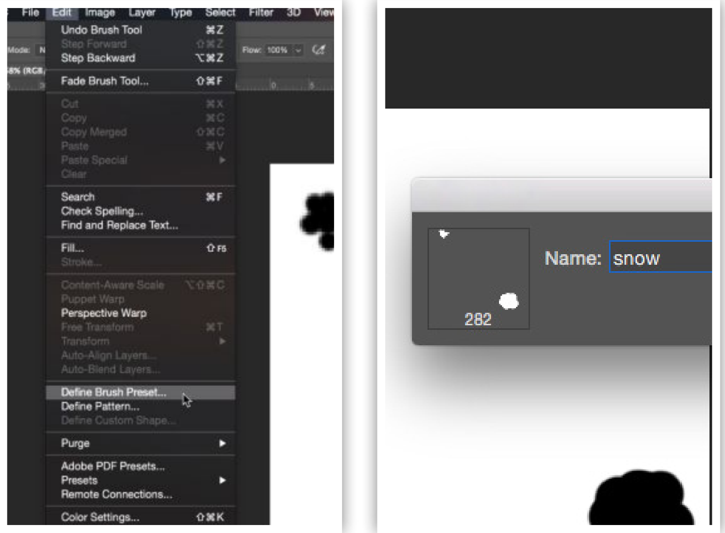
05 With this small brush, paint small blobs of black on the top left corner of the document to create a small, uneven shape.



06 Use the [and] keys to increase your brush size to something a little larger and then paint a bigger, random, blob in the bottom right corner.

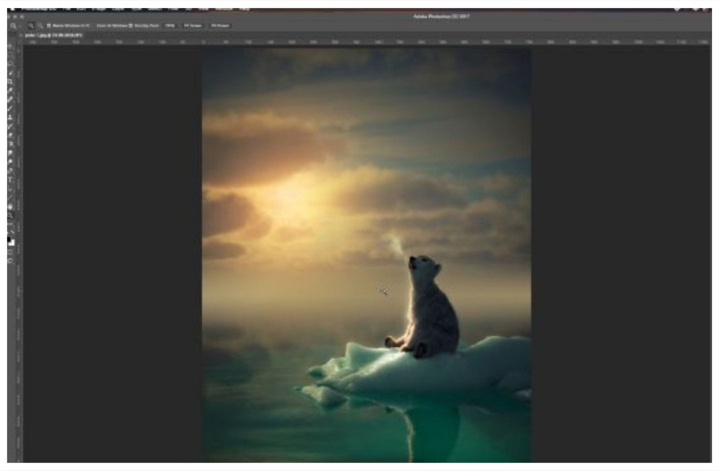


07 These two blobs are the basis for creating some nice, convincing snow. The two different sizes ensure a more random pattern when used later on.


File Edit Image Layer Type Select Filter 3D View
Undo Brush Tool ⌘Z
Step Forward
Step Backward ⌥⌘Z
Fade Brush Tool... ⇧⌘F
Cut
Copy
Copy Merged
Paste
Paste Special
Clear
Search ⌘F
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Content-Aware Scale
Puppet Warp
Perspective Warp
Free Transform ⌘T
Transform
Auto-Align Layers...
Auto-Blend Layers...
Define Brush Preset...
Define Pattern...
Define Custom Shape...
Purge
Adobe PDF Presets...
Presets
Remote Connections...
Color Settings... ⇧⌘K
282

Name: snow

08 Go to Edit > Define Brush Preset. In the dialog box that appears, name the brush ‘snow’. Click OK when done. You can close this document without saving.



09 Now we need our scene. Appropriately enough, it is an image of a polar bear in a suitably wintry environment to which we can add our snow.

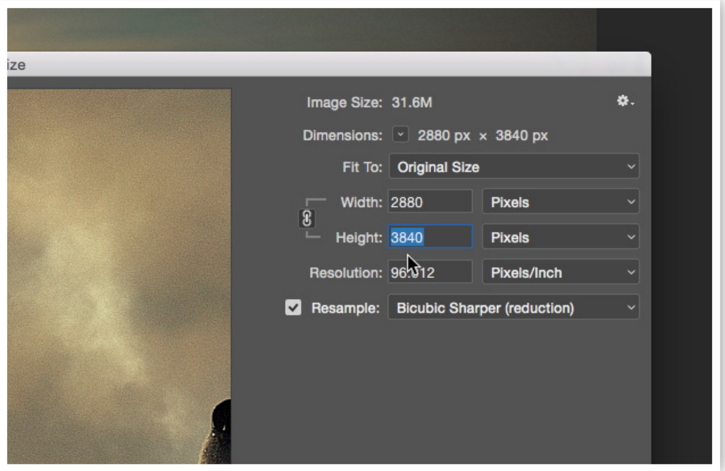
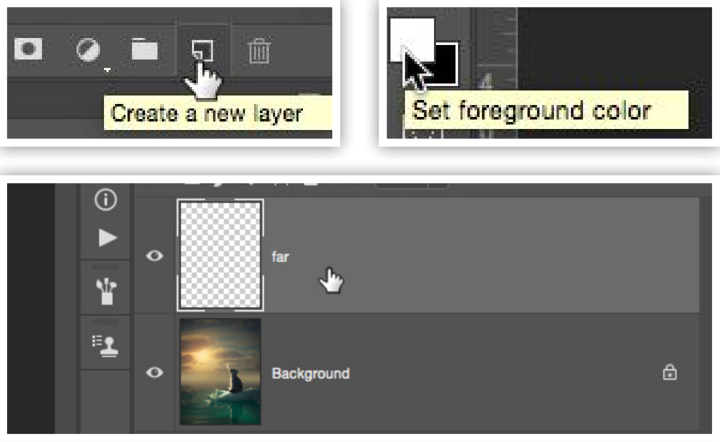
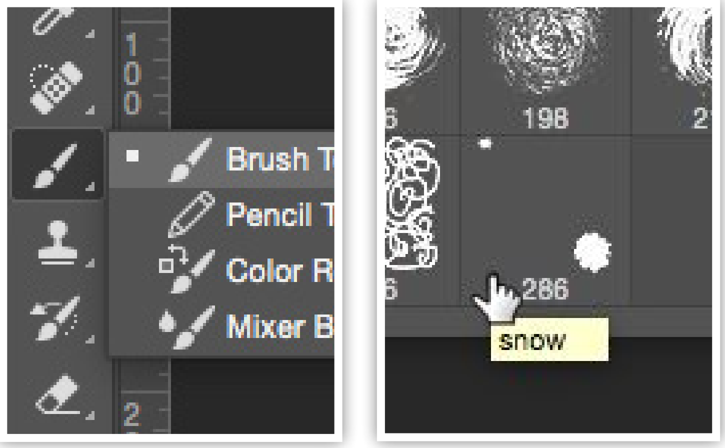


Image Size: 31.6M
Dimensions: 2880 px × 3840 px
Fit To: Original Size
Width: 2880 Pixels
Height: 3840 Pixels
Resolution: 96.[illegible]12 Pixels/Inch
☑ Resample: Bicubic Sharper (reduction)

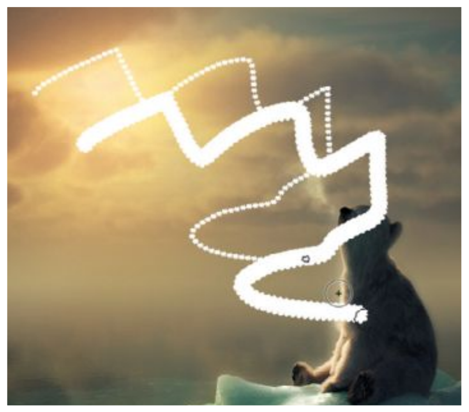
10 This particular image is 3840 pixels high by 2880 pixels wide. Our particular settings that we use are based on this image size. If you are using a different size image, then your settings will need to alter accordingly.


Create a new layer
Set foreground color
far
Background

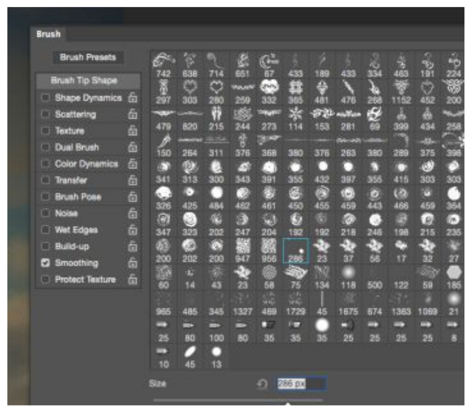
11 Create a new layer. Name this new layer ‘far’. This layer will be used to simulate snow falling in the distance. Make sure your Foreground Colour is white.


Brush T
Pencil T
Color R
Mixer B
198
286
snow

12 Press B to activate your Brush Tool. From the Brush Tool context menu at the top of the screen, you can choose the preset ‘snow’ you just created.

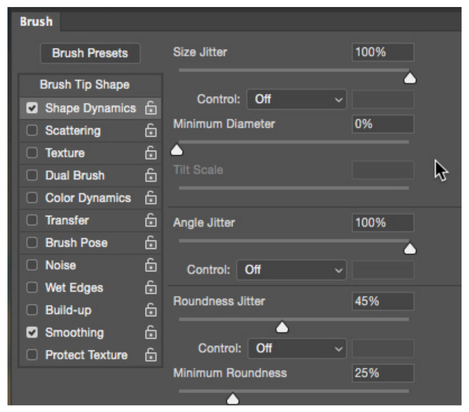


13 If you try painting with your snow brush right now, you will see that the result is not very much like snow at all. We can remedy that next.


Brush
Brush Presets
Brush Tip Shape
Shape Dynamics
Scattering
Texture
Dual Brush
Color Dynamics
Transfer
Brush Pose
Noise
Wet Edges
Build-up
Smoothing
Protect Texture

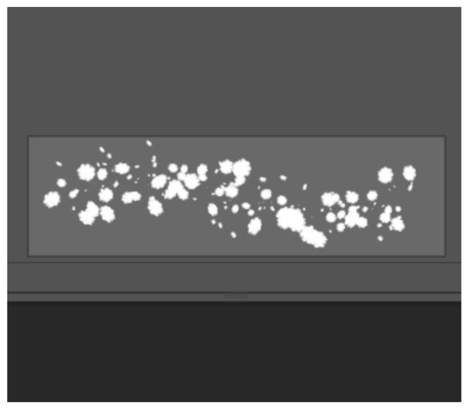
Size 286 px

14 Click your Brush Tool Properties button, or press F5, to open the brush properties. You will see a number of options that affect the shape of the brush tip.

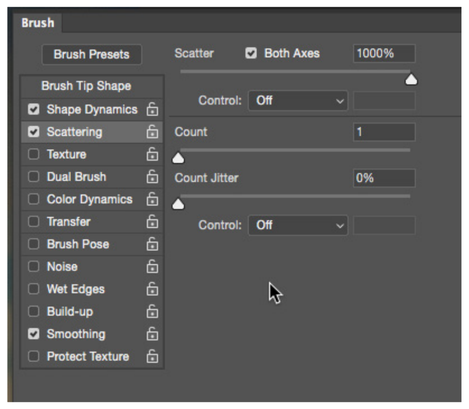

Brush
Brush Presets
Brush Tip Shape
Shape Dynamics
Scattering
Texture
Dual Brush
Color Dynamics
Transfer
Brush Pose
Noise
Wet Edges
Build-up
Smoothing
Protect Texture

☑ Shape Dynamics
☑ Smoothing
Size Jitter 100%
Control: Off
Minimum Diameter 0%
Tilt Scale
Angle Jitter 100%
Control: Off
Roundness Jitter 45%
Control: Off
Minimum Roundness 25%

15 The first one to click on is Shape Dynamics. Make Size Jitter 100%, Angle Jitter 100%, Roundness Jitter 45% and Minimum Roundness 25%.

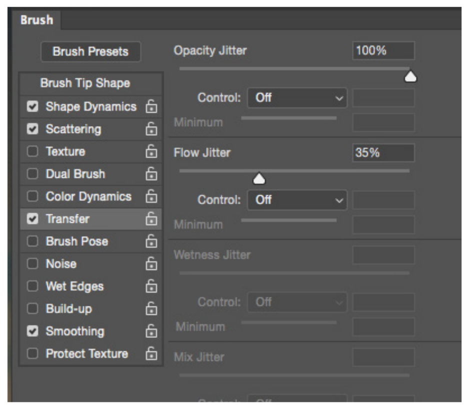


16 After changing these properties you will see there is a preview panel that gives you an idea of what the brush pattern will look like if you used it now.


Brush
Brush Presets
Brush Tip Shape
Shape Dynamics
Scattering
Texture
Dual Brush
Color Dynamics
Transfer
Brush Pose
Noise
Wet Edges
Build-up
Smoothing
Protect Texture

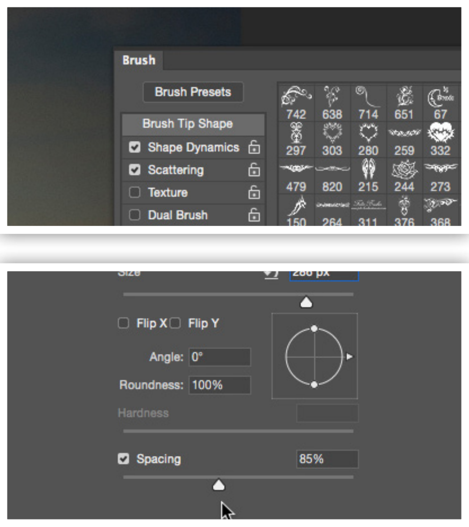
☑ Shape Dynamics
☑ Scattering
☑ Smoothing
Scatter ☑ Both Axes 1000%
Control: Off
Count 1
Count Jitter 0%
Control: Off

17 Click on Scattering. Make Scatter 1000% (Both Axes box ticked). Keep Count at 1 and Count Jitter at 0%. This makes the pattern wider and more random.


Brush
Brush Presets
Brush Tip Shape
Shape Dynamics
Scattering
Texture
Dual Brush
Color Dynamics
Transfer
Brush Pose
Noise
Wet Edges
Build-up
Smoothing
Protect Texture

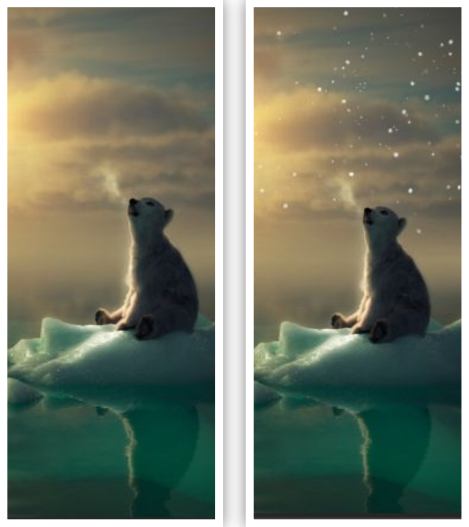
☑ Shape Dynamics
☑ Scattering
☑ Transfer
☑ Smoothing
Opacity Jitter 100%
Control: Off
Minimum
Flow Jitter 35%
Control: Off
Minimum
Wetness Jitter
Control: Off
Minimum
Mix Jitter

18 Click on Transfer. Make Opacity Jitter 100% and Flow Jitter 35%. The preview should now show something looking a lot more like snow.

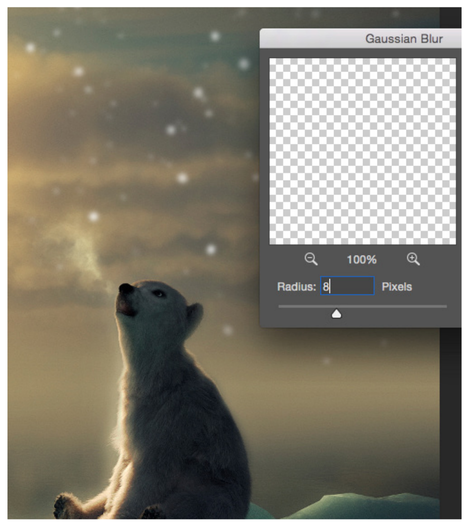

Brush
Brush Presets
Brush Tip Shape
Shape Dynamics
Scattering
Texture
Dual Brush

Size 286 px
☐ Flip X ☐ Flip Y
Angle: 0°
Roundness: 100%
Hardness
☑ Spacing 85%

19 Next, click on the Brush Tip Shape button and alter the Spacing value to about 85%. This will make sure the pattern is spread out from the brush tip.

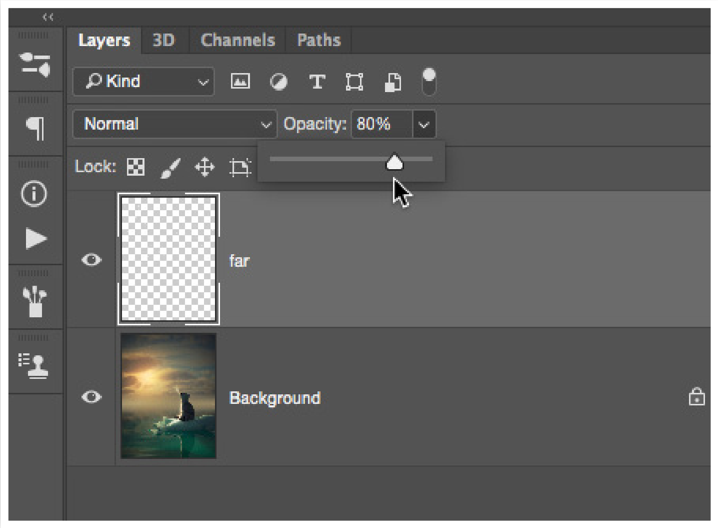


20 We can now start painting onto our 'far' layer with a brush size of 125 pixels. Keep the bear free of flakes and don't paint all the way to the bottom.

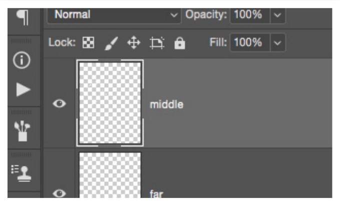


Gaussian Blur
100%
Radius: 8 Pixels

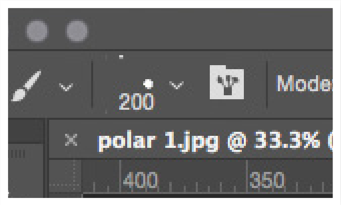
21 With the 'far' layer active still, go to Filter > Blur > Gaussian Blur. A Radius value of about 8 pixels is enough to soften the flakes.

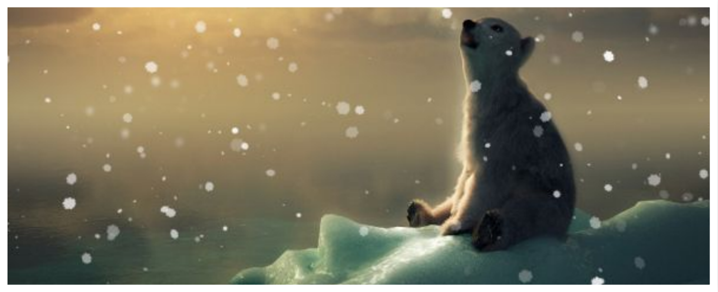

Layers
3D
Channels
Paths
Kind
Lock:
far
Background

Normal Opacity: 80%


Lock:
middle
far

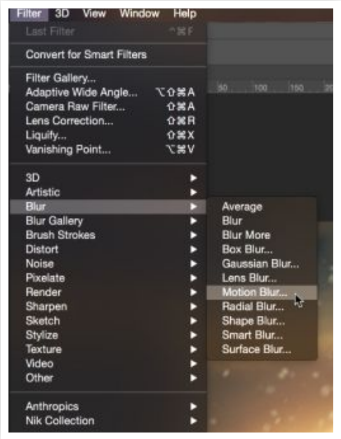
Normal Opacity: 100%
Fill: 100%

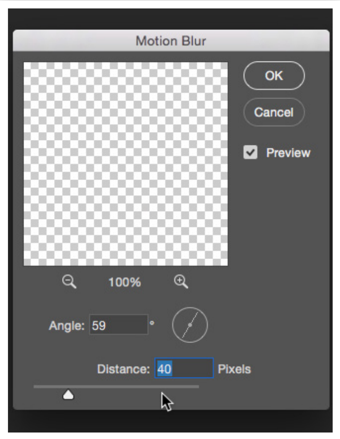

200
Mode
polar 1.jpg @ 33.3%
400
350



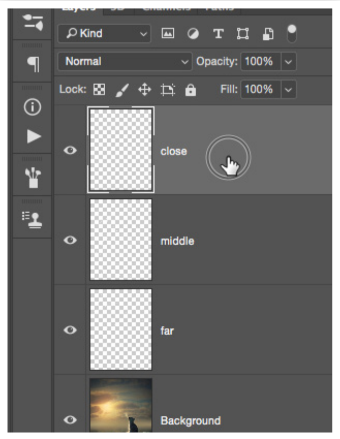
22 You can also make the 'far' layer Opacity about 80-85% to help it blend with the background.

23 Create a new layer above the 'far' layer and name this one 'middle'. Make your brush size about 200 pixels and paint more flakes onto this new layer. Don't worry about flakes covering the bear on this layer.

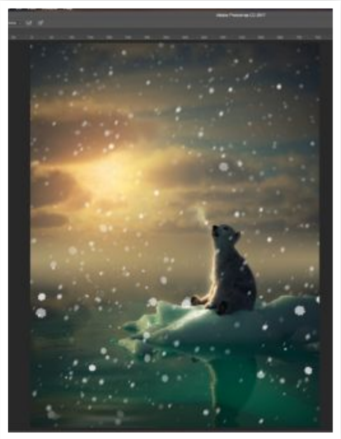

Filter
3D
View
Window
Help
Last Filter
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle...
Camera Raw Filter...
Lens Correction...
Liquify...
Vanishing Point...
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Anthropics
Nik Collection
Average
Blur
Blur More
Box Blur...
Gaussian Blur...
Lens Blur...
Motion Blur...
Radial Blur...
Shape Blur...
Smart Blur...
Surface Blur...


Motion Blur
OK
Cancel
Preview
100%

Angle: 59°
Distance: 40 Pixels

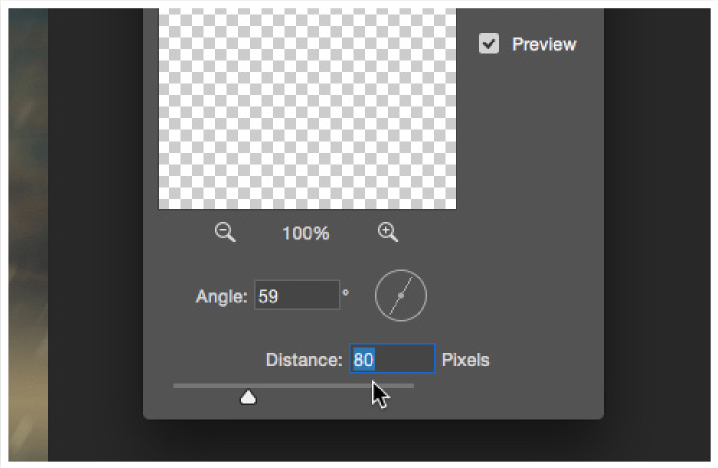

Kind
Lock:
close
middle
far
Background

Normal Opacity: 100%
Fill: 100%

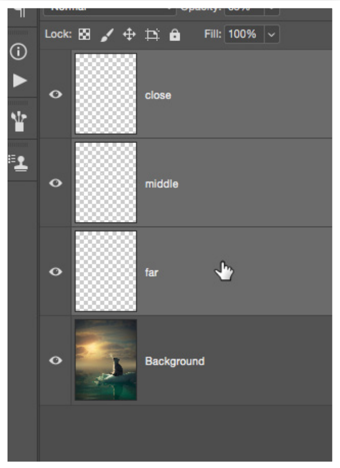


24 This 'middle' layer needs to show the flakes in motion. Go to Filter > Blur > Motion Blur. Make the Angle 59° and Distance 40 pixels to add some motion.

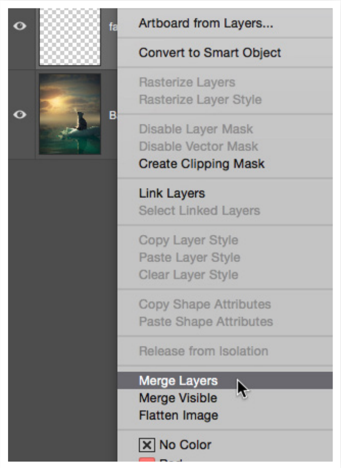
25 Add another layer. Call it 'close'. Make your brush size about 400 pixels and paint on flakes that will appear closest to the viewer.


Preview
100%

Angle: 59°
Distance: 80 Pixels

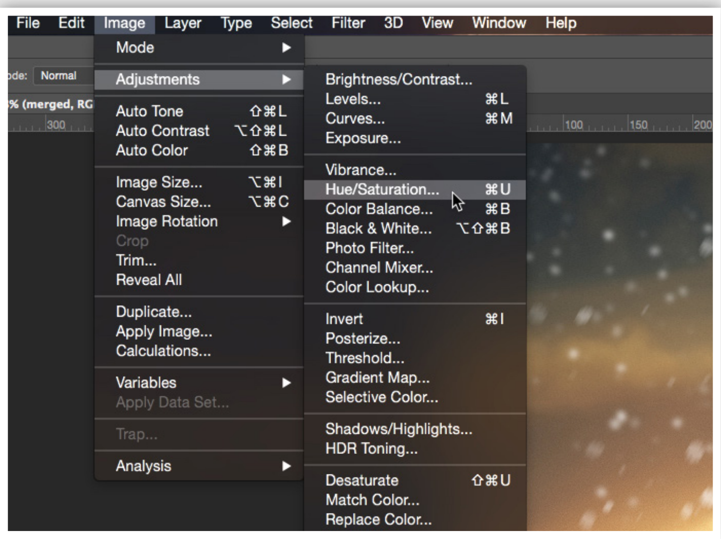

Lock:
close
middle
far
Background

Fill: 100%

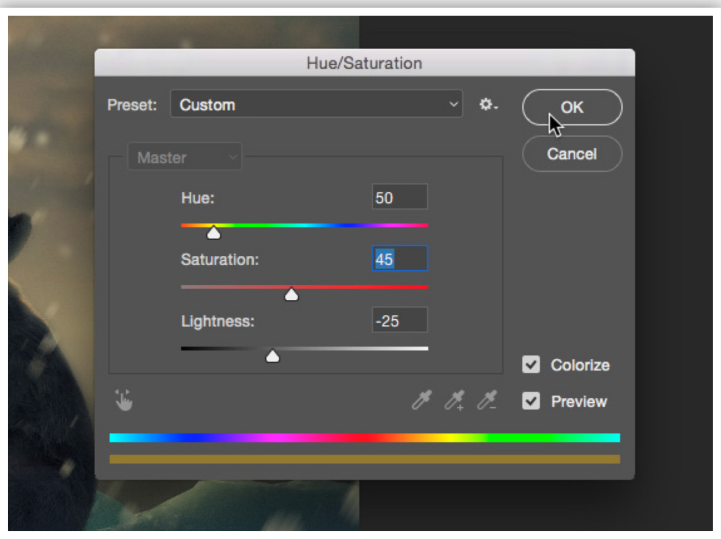

Artboard from Layers...
Convert to Smart Object
Rasterize Layers
Rasterize Layer Style
Disable Layer Mask
Disable Vector Mask
Create Clipping Mask
Link Layers
Select Linked Layers
Copy Layer Style
Paste Layer Style
Clear Layer Style
Copy Shape Attributes
Paste Shape Attributes
Release from Isolation
Merge Layers
Merge Visible
Flatten Image
No Color

26 As you did in step 24, add Motion Blur again, but this time make the Distance 80 pixels to give the illusion that the nearest flakes are moving faster.

27 Your snow layers are complete. At this point, if you are happy with them, you can select all three layers and merge them together by right-clicking on the thumbnails and choosing Merge Layers from the context menu.


File
Edit
Image
Layer
Type
Select
Filter
3D
View
Window
Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...
Invert ⌘I
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights...
HDR Toning...
Desaturate ⇧⌘U
Match Color...
Replace Color...

28 With your merged snow layer active, go to Image > Adjustments > Hue/Saturation (Cmd + U) and alter the colour of the snow to match the scene.


Hue/Saturation
OK
Cancel
Master
Preview

Preset: Custom

Hue: 50

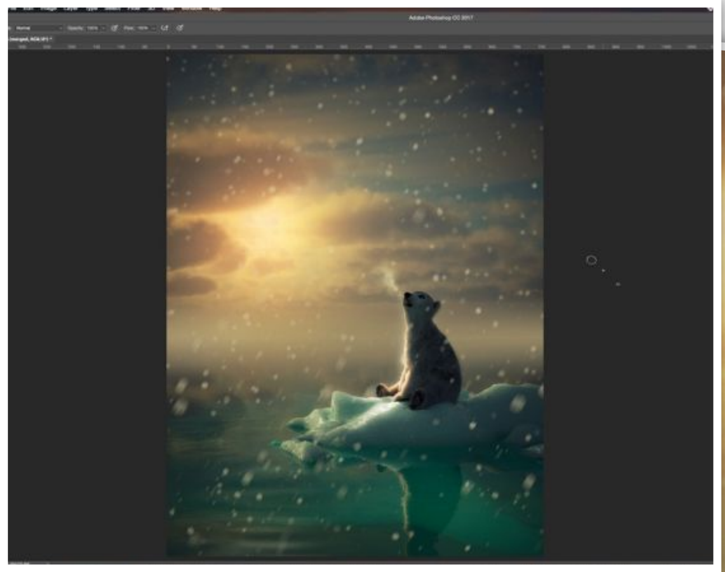
Saturation: 45

Lightness: -25

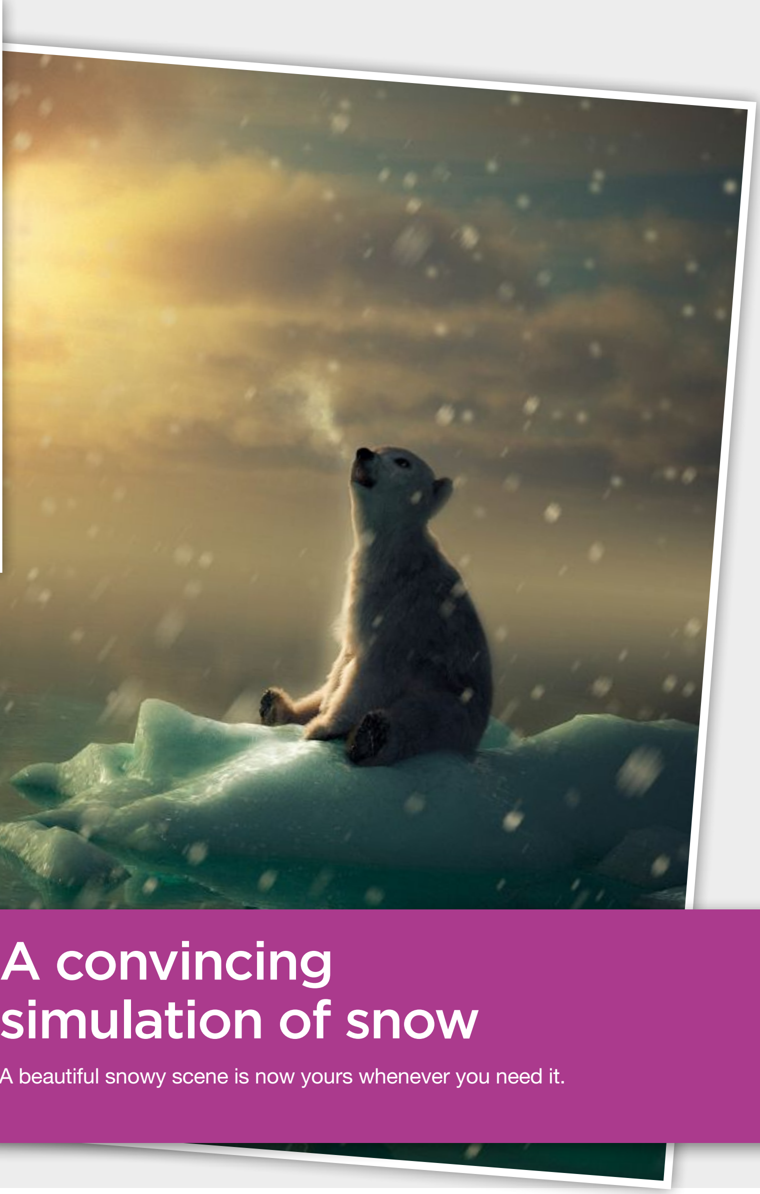
☑ Colorize

☑ Preview

29 Make sure the Colorize button is checked and make Hue 50, Saturation 45 and Lightness -25. The snow will have a warm glow to match the environment.

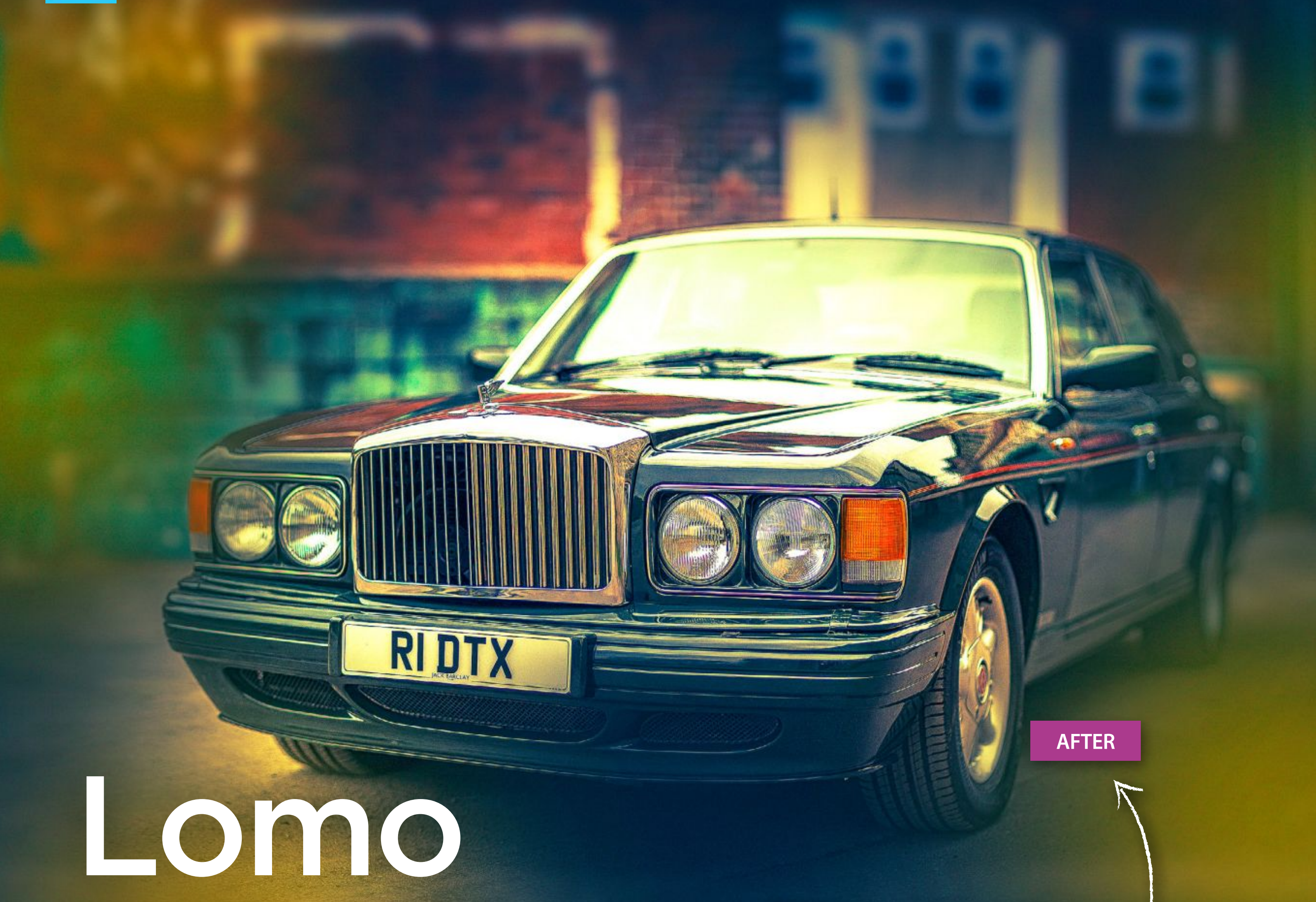


30 You are done. You have made your own snow. A fitting addition to this picture.

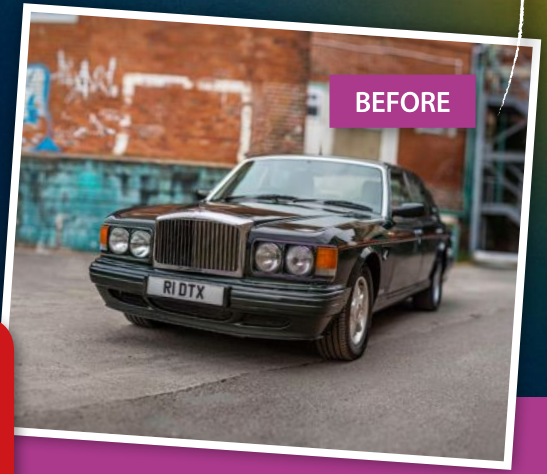


A convincing simulation of snow

A beautiful snowy scene is now yours whenever you need it.



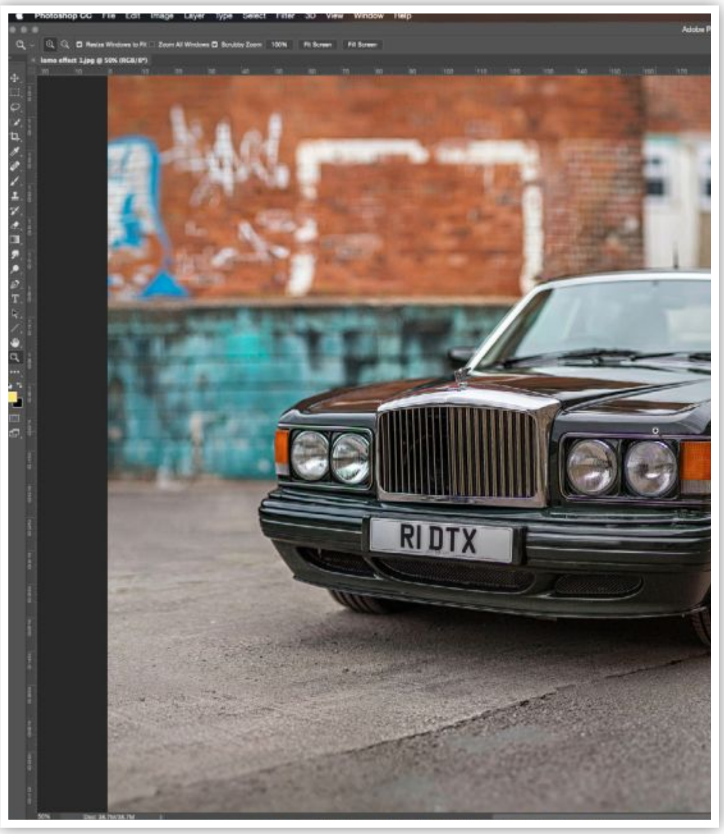
Lomo Effect Images



This tutorial content is available for download

Low fidelity images that everybody loves

The Lomo Kompakt Automat, or the Lomo LC-A as it is more commonly known, is a Russian point and shoot camera built in the eighties. It has a fixed focal length lens of 32mm and used 35mm film. Truth be told, it wasn't exactly the best film camera on the market but it was responsible for kickstarting a whole new style of photography known as Lomography. The original LC-A and the newer LC-A+ produce contrasty, saturated images. It was prone to light leaks and images were heavily vignetted. However, over time, people actually sought out this look and actively tried to emulate it. It has become a very popular form of photography. Now we can create our own lomo images right here in Photoshop.



01 We start with our base image of an old car. It has lots of detail and some interesting grungy surfaces and textures of an old industrial area behind it.

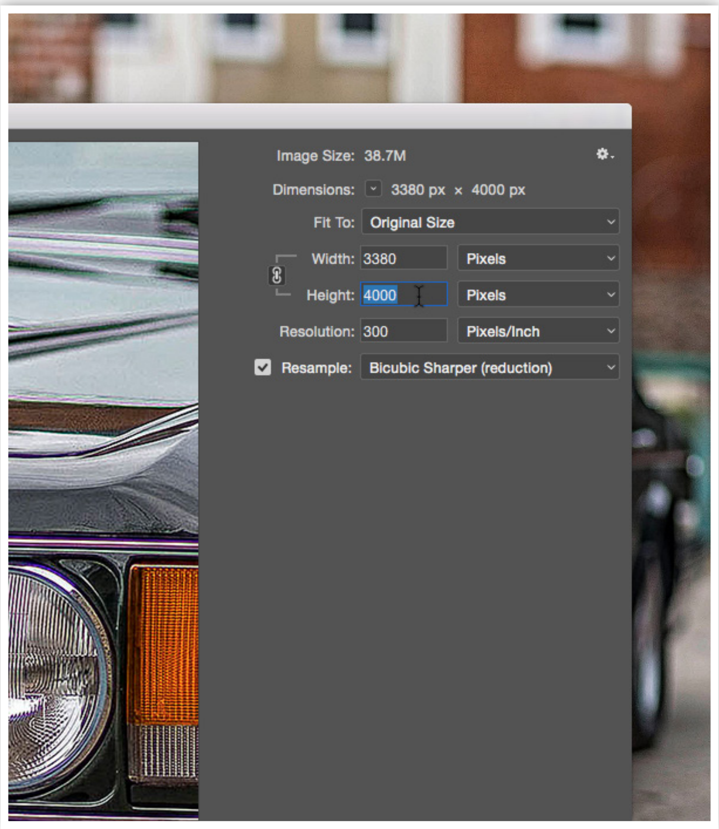
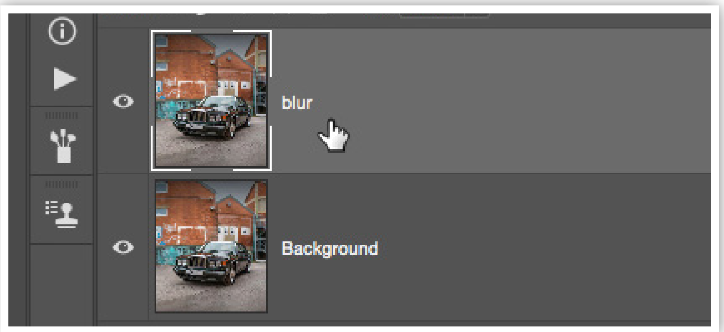
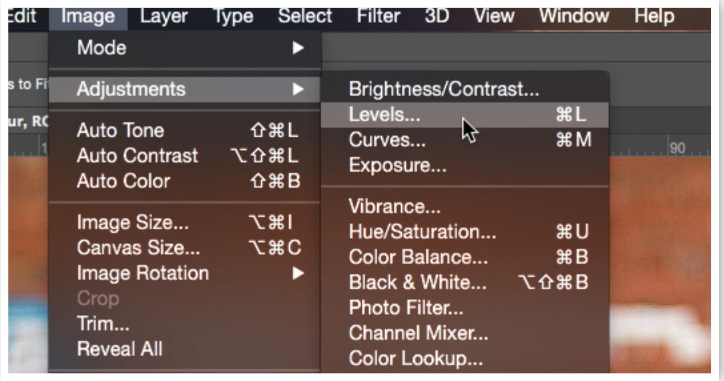


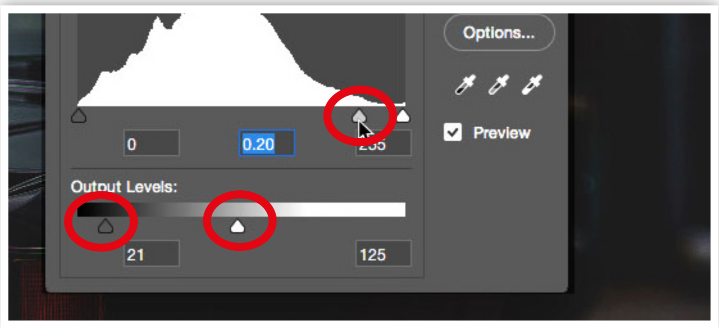
Image Size: 38.7M
Dimensions: 3380 px × 4000 px
Fit To: Original Size
Width: 3380 Pixels
Height: 4000 Pixels
Resolution: 300 Pixels/Inch
☑ Resample: Bicubic Sharper (reduction)

02 This sample image is 4000 pixels high by 3380 pixels wide and our settings are based on an image of this size. If you're using a different size image, some of your settings may need to alter appropriately.

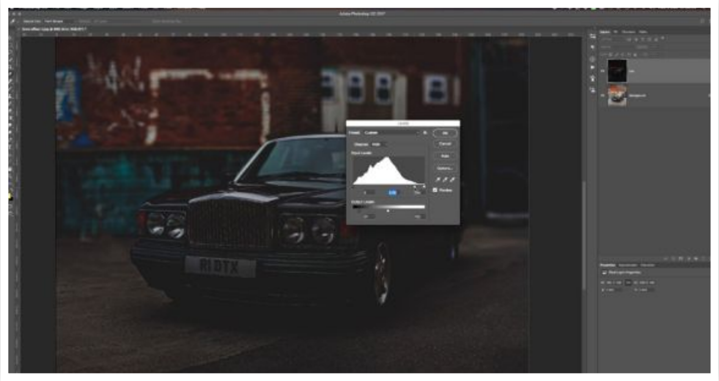

blur
Background


Edit
Image
Layer
Type
Select
Filter
3D
View
Window
Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...

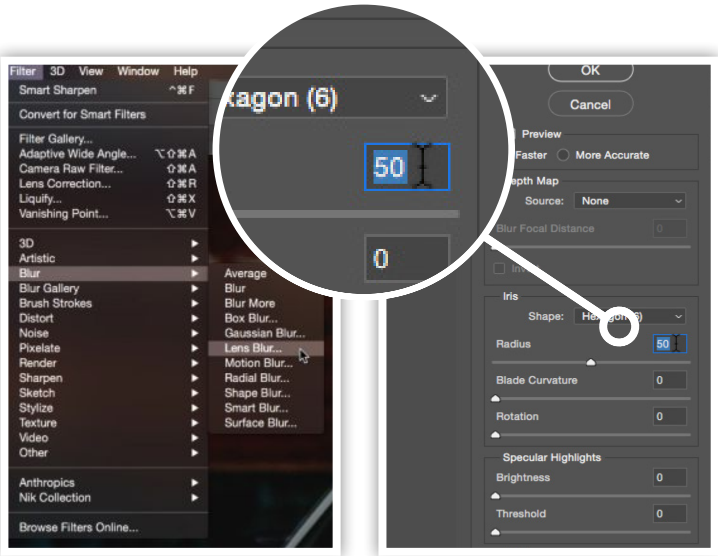
03 Press Cmd + J to duplicate the image and name it 'blur'. Then go to Image > Adjustments > Levels (Cmd + L). We are going to use this layer as our dark vignette.



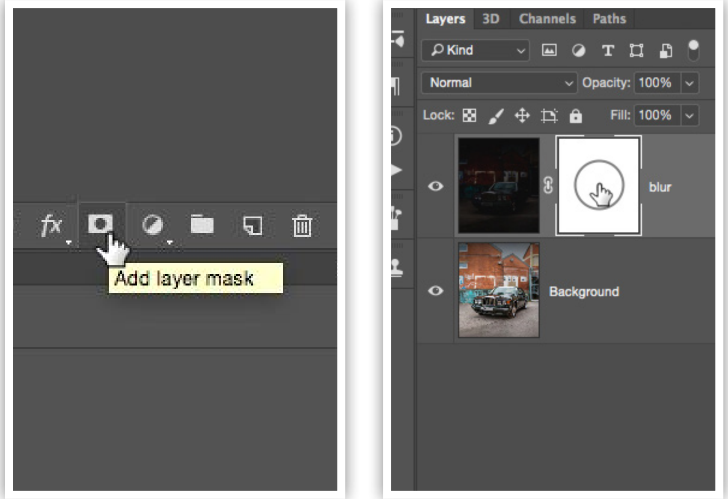
Input Levels: 0 0.20 255
Output Levels: 21 125
☑ Preview



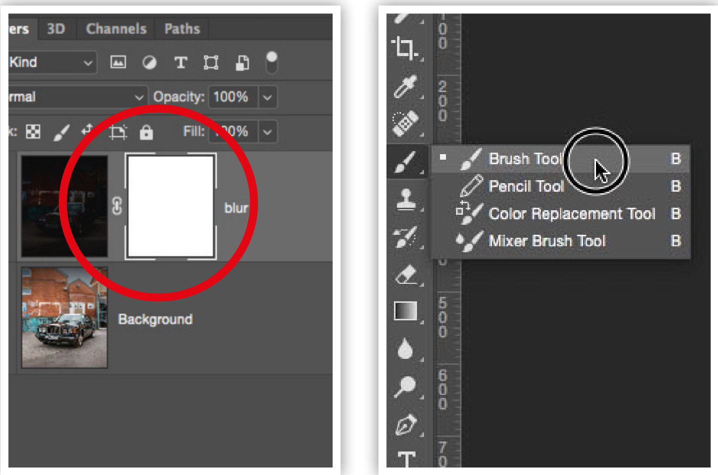
04 Move the Midtone slider to the right to darken the image and also move the Output Levels sliders toward the middle to reduce contrast. Set Shadow Output to 21 and Highlight Output to 125. Click OK to proceed. The 'blur' image is now much darker.


Filter
3D
View
Window
Help
Smart Sharpen
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle...
Camera Raw Filter...
Lens Correction...
Liquify...
Vanishing Point...
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Anthropics
Nik Collection
Browse Filters Online...
Average
Blur
Blur More
Box Blur...
Gaussian Blur...
Lens Blur...
Motion Blur...
Radial Blur...
Shape Blur...
Smart Blur...
Surface Blur...
xagon (6)
50
0
OK
Cancel
Preview
Faster
More Accurate
Depth Map
Source:
None
Blur Focal Distance
Iris
Shape:
Radius
50
Blade Curvature
0
Rotation
0
Specular Highlights
Brightness
0
Threshold
0

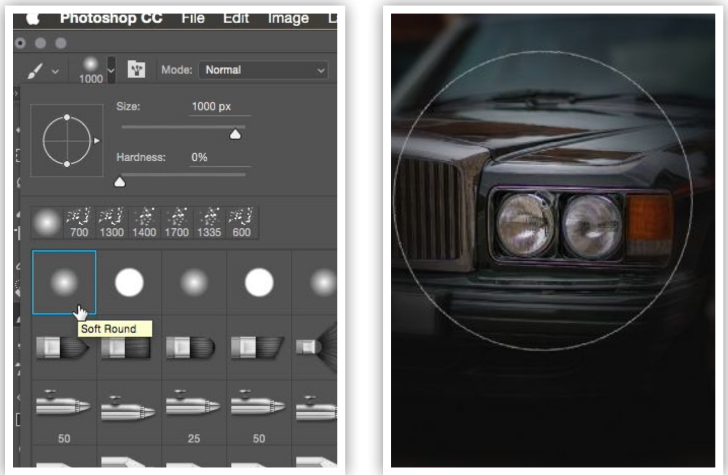
05 With the ‘blur’ layer still active, go to Filter > Blur > Lens Blur and make the Radius 50. This results in a dark, blurred version of the original background image. Click OK to move on to the next step.


fx
Add layer mask
Layers
3D
Channels
Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
blur
Background

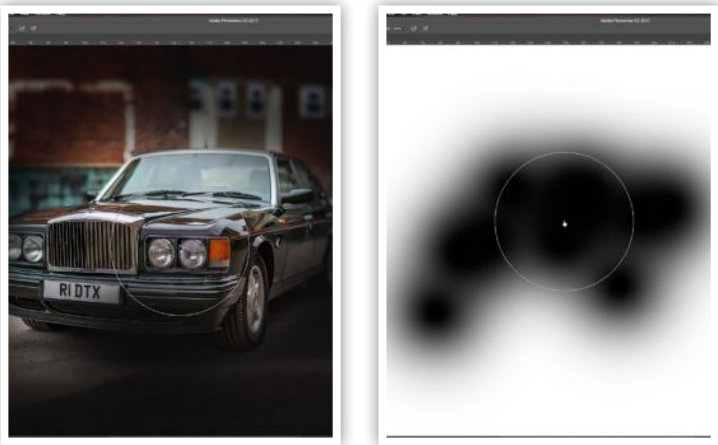
06 Keep the ‘blur’ layer active and click on the Add Layer Mask button. A mask will be added to the ‘blur’ layer. Now we need to reveal some of the original car image in the layer below.


ers
3D
Channels
Paths
Kind
rmal
Opacity: 100%
Fill: 100%
blur
Background
Brush Tool B
Pencil Tool B
Color Replacement Tool B
Mixer Brush Tool B

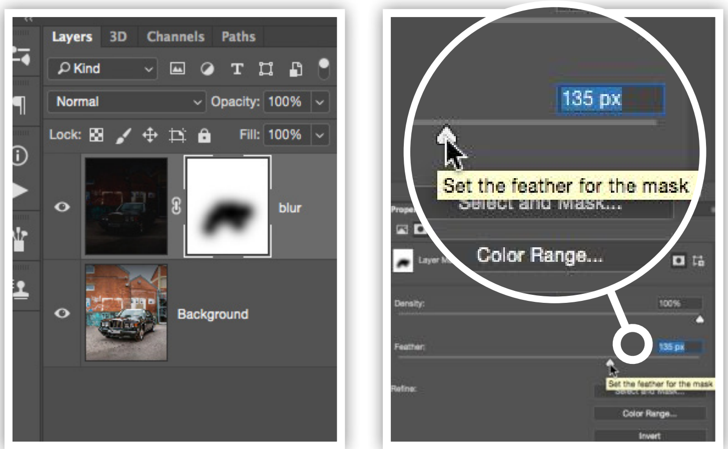
07 Click on the ‘blur’ layer mask thumbnail to make it active (you will see the layer mask thumbnail highlighted, not the actual image thumbnail) and then go to your toolbar and select the Brush Tool (B).


Photoshop CC
File
Edit
Image
1000
Mode:
Normal
Size:
1000 px
Hardness:
0%
700
1300
1400
1700
1335
600
Soft Round
50
25
50

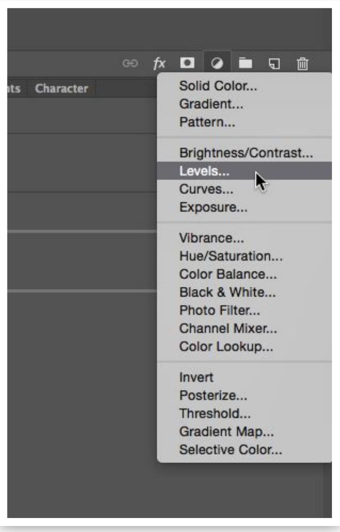
08 Make the brush about 1000 pixels and set the style to Soft Round. Make your foreground colour black (press X) and then dab your black brush onto the image where you want the original ‘Background’ image to show through.

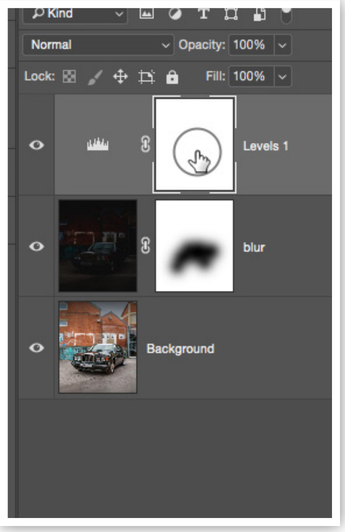


09 The effect you’re looking for is to have the centre of the image show through, but leave dark, blurred parts around the outside of the image. You can Alt + left-click on the layer mask to view it in isolation.

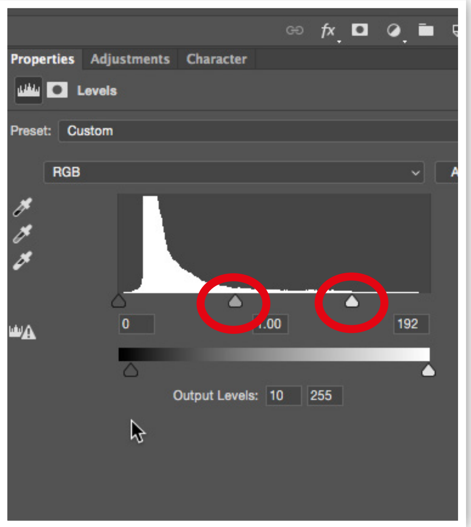

Layers
3D
Channels
Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
blur
Background
135 px
Set the feather for the mask
Select and Mask...
Color Range...
Density:
100%
Feather:
135 px
Refine:
Invert

10 Alt + left-click the layer mask thumbnail again to return to the normal view. Go to the Layer Mask Properties and set the Feather value to 135 pixels to soften your brush strokes a little.

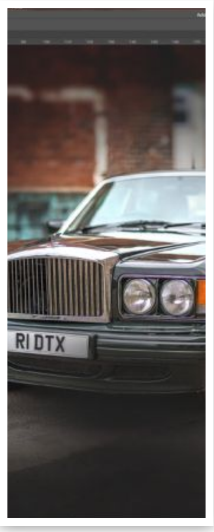

Character
Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...


Kind
Levels 1
blur
Background

Normal Opacity: 100%
Lock: Fill: 100%

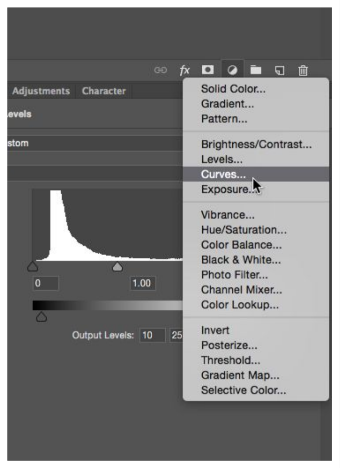

Properties
Adjustments
Character
Levels

Preset: Custom
RGB
0 1.00 192
Output Levels: 10 255

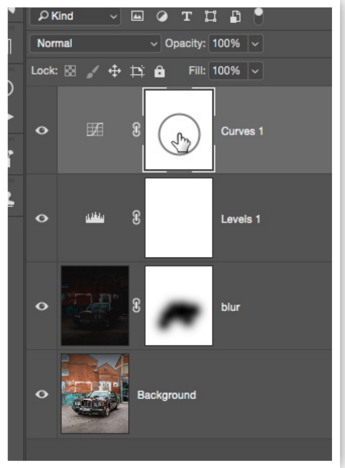


11 Click on the Create New Adjustment Layer button and select Levels from the menu. this will add a non-destructive Levels Adjustment at the top of the layer stack.

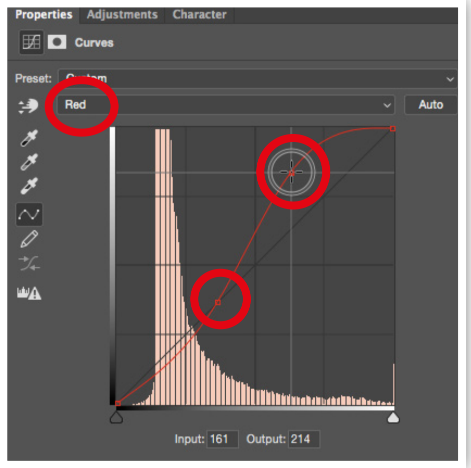
12 Adjust the Levels Properties to add a little contrast by moving the Highlight and Midtone sliders to the left. Also make the Shadow Output Level about 10.


Adjustments
Character
Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...

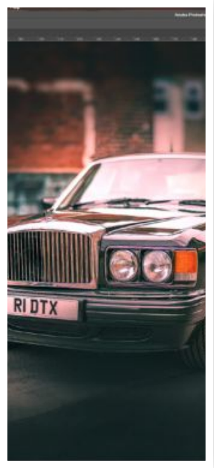
Output Levels: 10


Kind
Curves 1
Levels 1
blur
Background

Normal Opacity: 100%
Lock: Fill: 100%

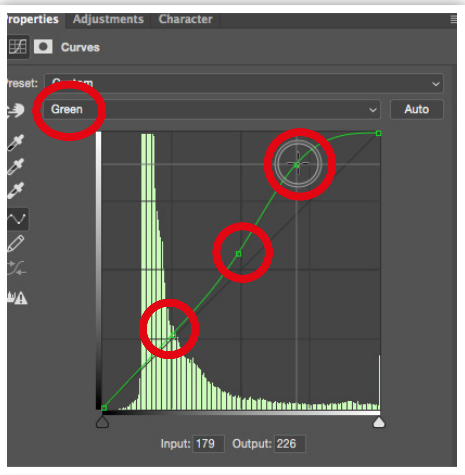

Properties
Adjustments
Character
Curves
Auto

Preset: Custom
Red
Input: 161 Output: 214

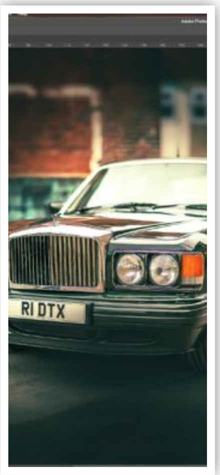


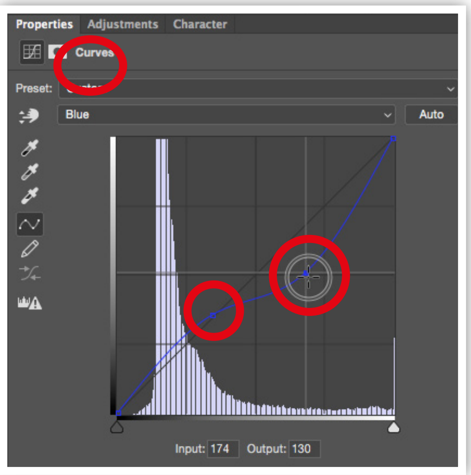
13 Now we can shift the colours to get the look we're after. Click on the Create New Adjustment Layer button again and click on Curves. Make sure the new Curves adjustment is at the top of the layer stack.

14 In the Curves Properties panel, click the RGB button and select Red. Add two control points to the red line and move them to create a shallow upward curve as shown. The image will take on a pink hue.

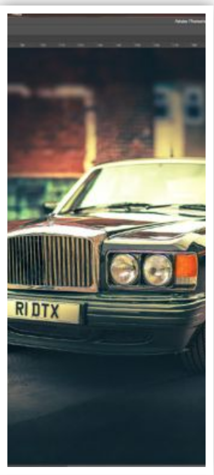

Properties
Adjustments
Character
Curves
Auto

Preset: Custom
Green
Input: 179 Output: 226



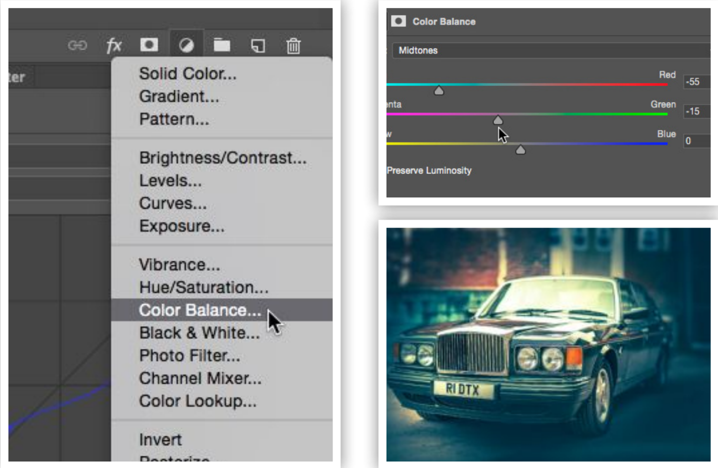

Properties
Adjustments
Character
Curves
Auto

Preset: Custom
Blue
Input: 174 Output: 130



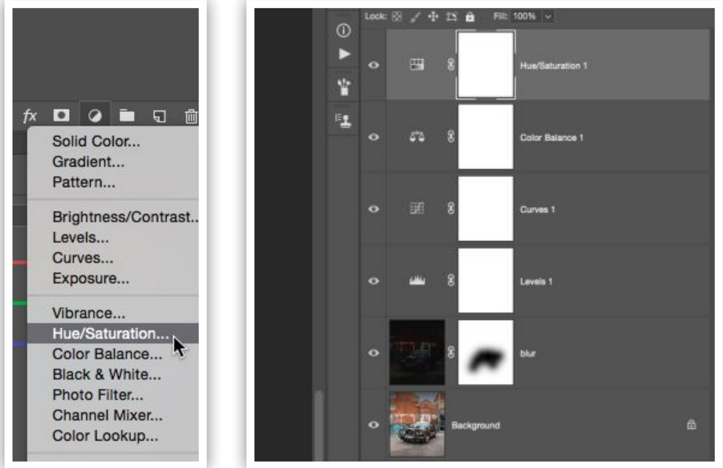
15 Now choose Green from the RGB button and add control points to the green line and make a more aggressive curve as shown in the example.

16 Finally, click on Blue in the RGB panel and add two control points and make a shallow downward curve as shown above.

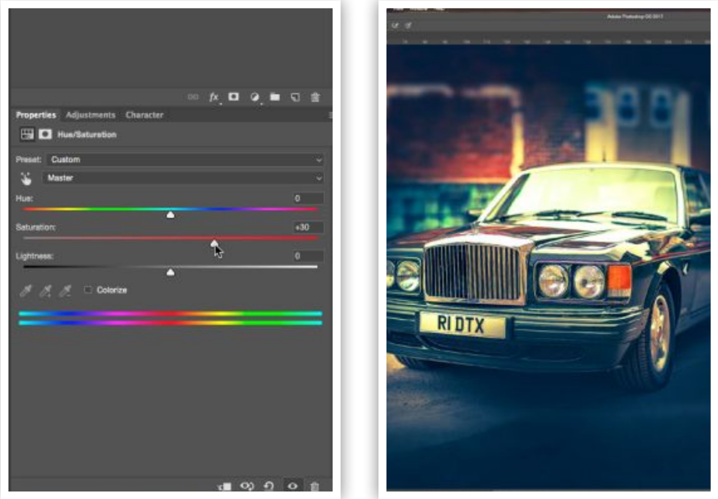

Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Color Balance
Midtones
Red
Green
Blue
Preserve Luminosity
RI DTX

Red: -55
Green: -15
Blue: 0

17 You can add further colour tweaks by adding a Color Balance adjustment and under the Colour Balance Properties, push the Cyan/Red to -55 and Magenta/Green sliders to -15.

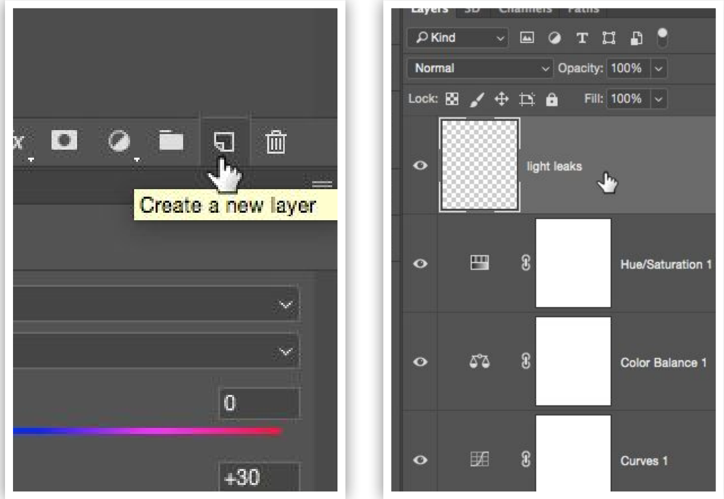

Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Lock:
Fill: 100%
Hue/Saturation 1
Color Balance 1
Curves 1
Levels 1
blur
Background

18 Click on the Create New Adjustment Layer button once more and add a Hue/Saturation adjustment to the top of the layer stack.

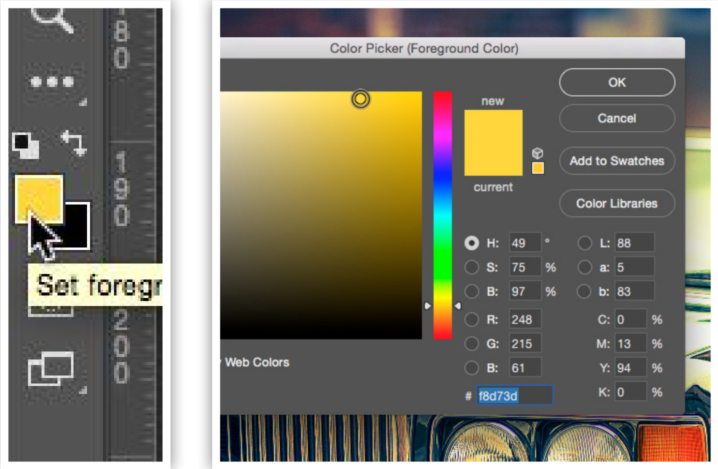

Properties
Adjustments
Character
Hue/Saturation
Colorize
RI DTX

Preset: Custom
Master
Hue: 0
Saturation: +30
Lightness: 0

19 Because LC-A cameras are characterised by their contrasty and saturated images, we can push the Saturation value to about +30 in the Hue/Saturation properties panel.

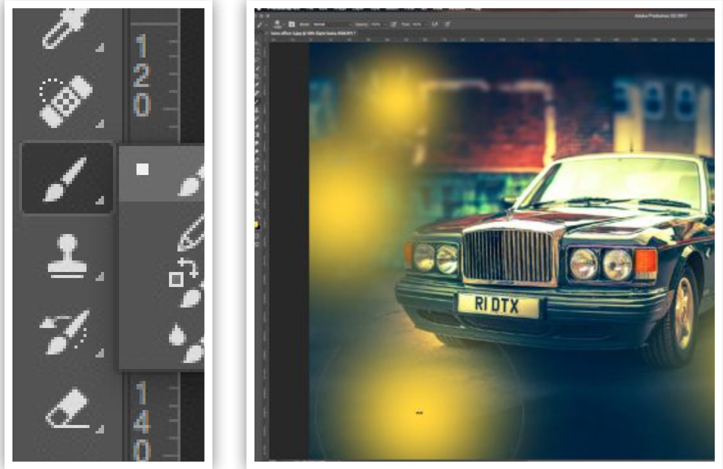

Create a new layer
0
+30
Layers
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
light leaks
Hue/Saturation 1
Color Balance 1
Curves 1

20 Next, go and add a new layer to the top of the stack. Call this layer 'light leaks'. This is where we can reproduce the classic look of light bleeding onto the film while in the camera.

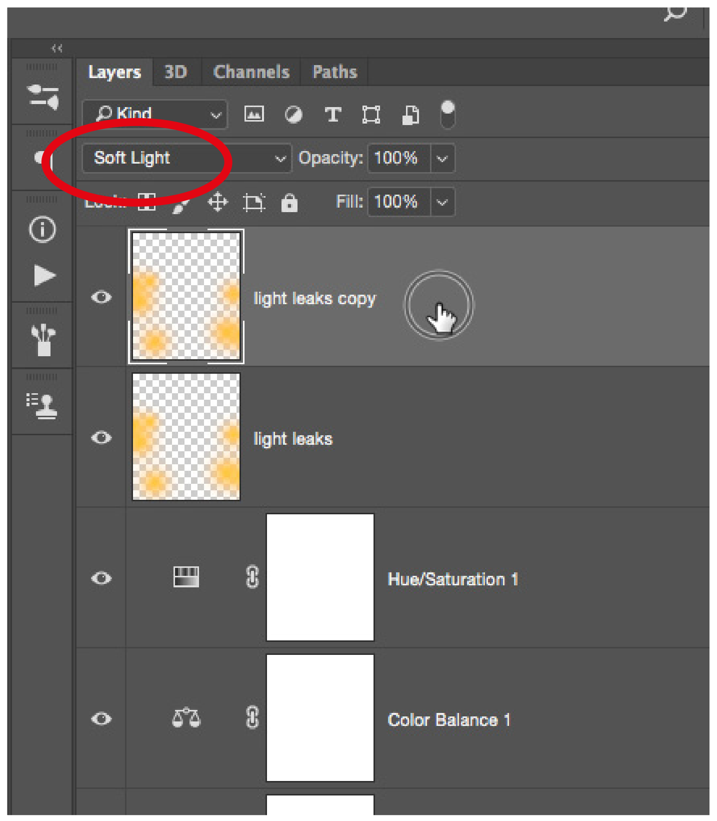

Set foregr
Color Picker (Foreground Color)
OK
Cancel
Add to Swatches
Color Libraries
new
current
Web Colors

H: 49 °
S: 75 %
B: 97 %
R: 248
G: 215
B: 61
L: 88
a: 5
b: 83
C: 0 %
M: 13 %
Y: 94 %
K: 0 %
# f8d73d

21 Click on your foreground colour swatch to activate the Colour Picker Tool and choose a strong yellow colour to roughly match the yellows in the image as it currently stands. Click OK when you have a colour you like.



22 Press B to activate your brush tool and using a large, soft brush, paint daubs of the pale beige colour, on the 'light leaks' layer at random places around the outside of the image.

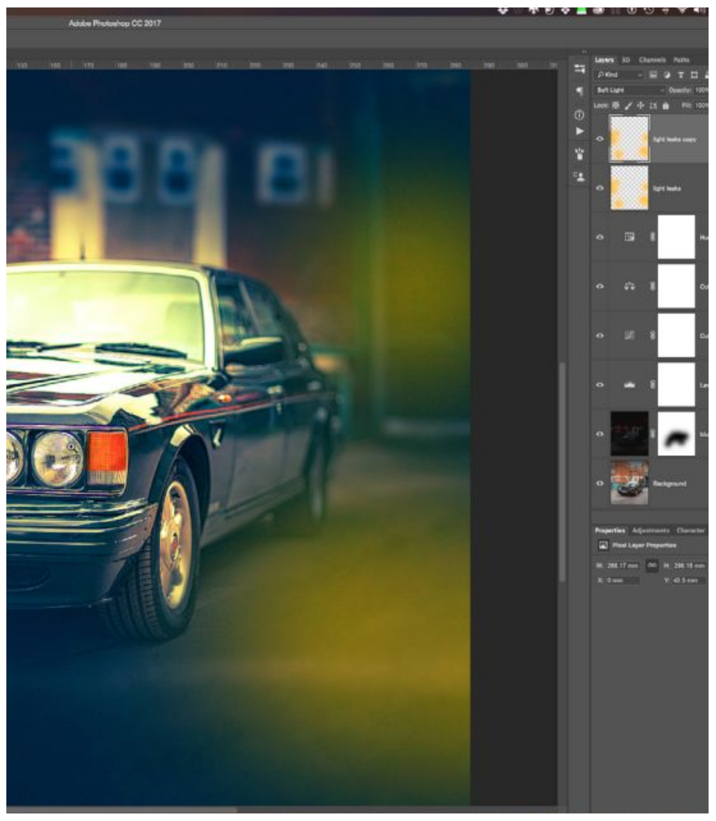

Layers
3D
Channels
Paths
Kind
Lock:

Soft Light

Opacity: 100%

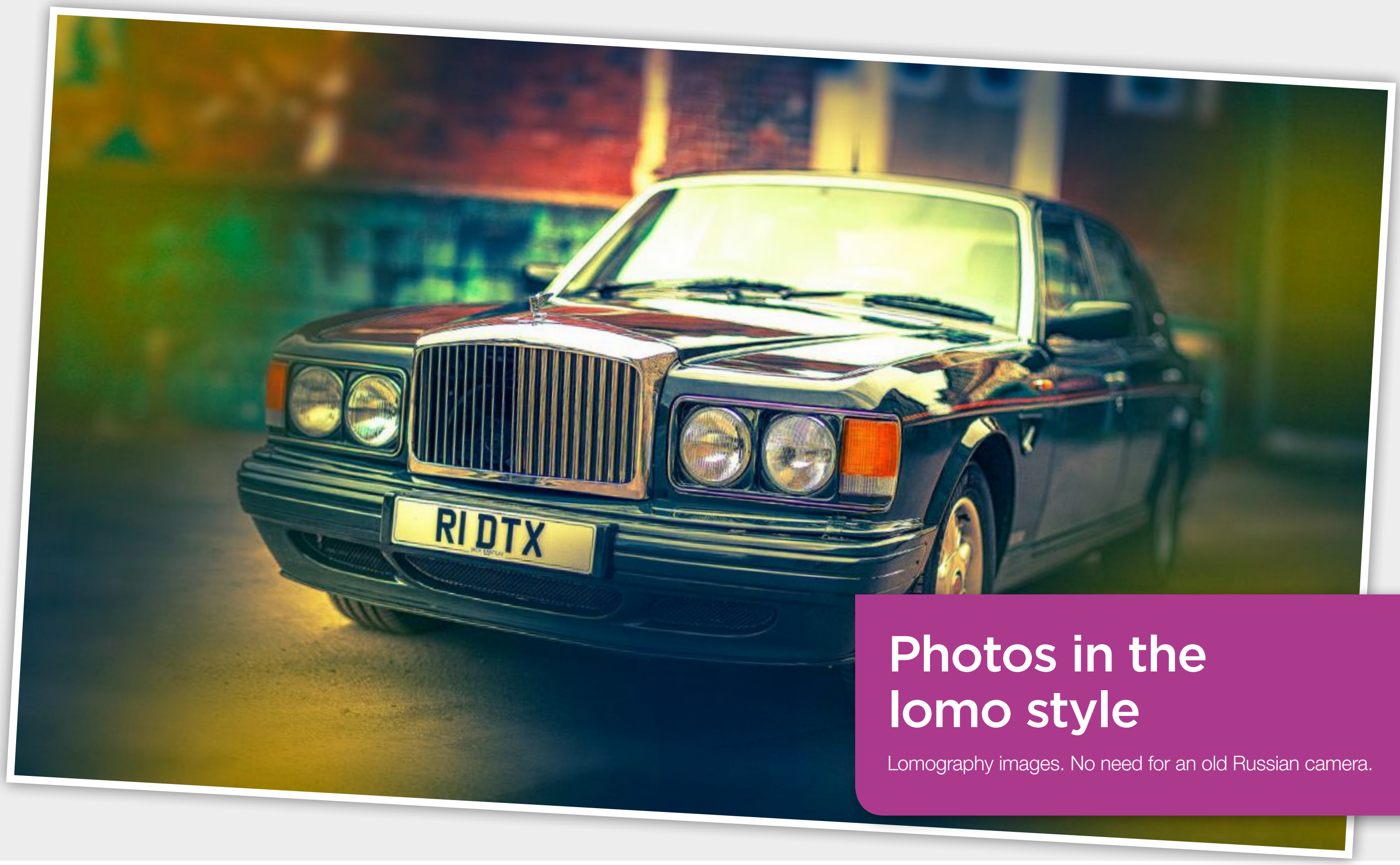
Fill: 100%

light leaks copy
light leaks
Hue/Saturation 1
Color Balance 1



23 Click on the Blend Mode button at the top of the layers palette and choose Soft Light from the menu. The daubs of beige will blend into the image. Duplicate this layer if you want the effect to be stronger.

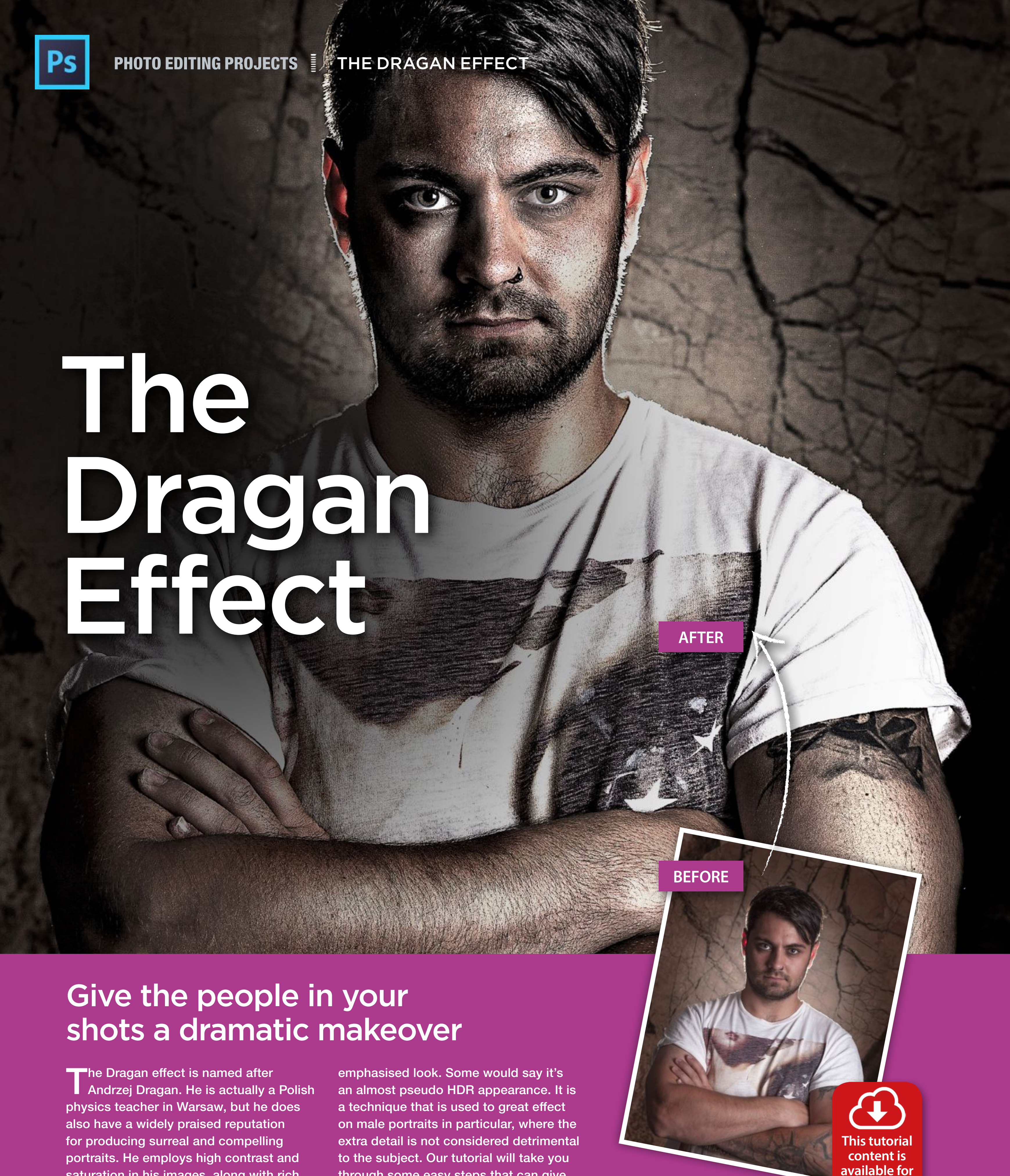
24 Your lomo effect is complete. You have taken your original image and now added the classic look of an old Russian camera that, even though it is flawed, is beloved by so many photographers.



Photos in the lomo style

Lomography images. No need for an old Russian camera.

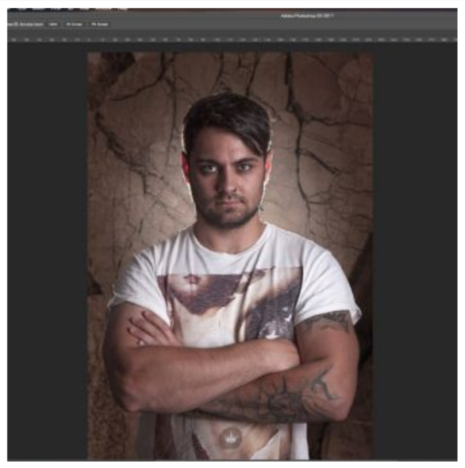
The Dragan Effect



Give the people in your shots a dramatic makeover

The Dragan effect is named after Andrzej Dragan. He is actually a Polish physics teacher in Warsaw, but he does also have a widely praised reputation for producing surreal and compelling portraits. He employs high contrast and saturation in his images, along with rich detail that gives his subjects a highly emphasised look. Some would say it's an almost pseudo HDR appearance. It is a technique that is used to great effect on male portraits in particular, where the extra detail is not considered detrimental to the subject. Our tutorial will take you through some easy steps that can give your images a dramatic twist.

This tutorial content is available for download



01 Choose a relevant image and open it in Photoshop. We have an image of a chap called Dom, who is a musician. For your reference, the image size we are working at is 2667px wide x 4000px high.

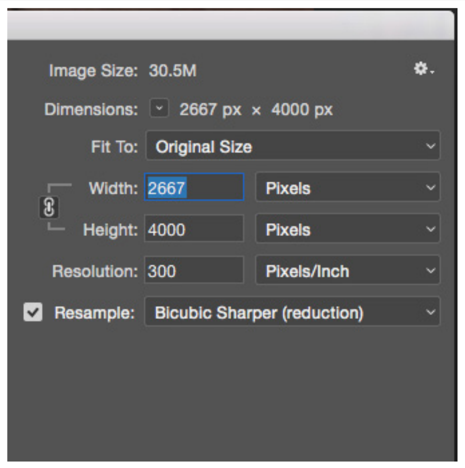
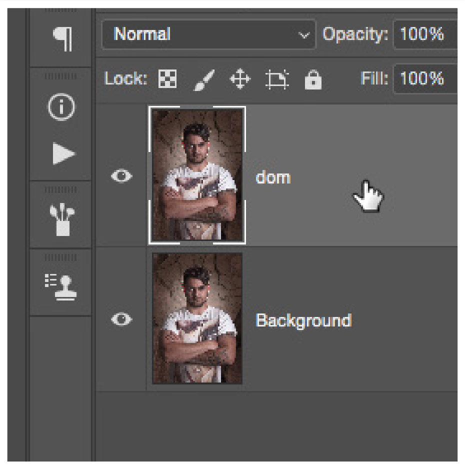
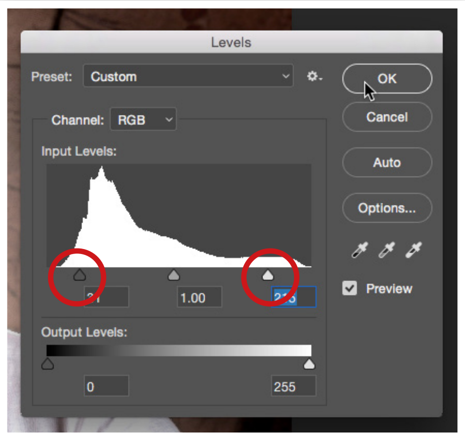


Image Size: 30.5M
Dimensions: 2667 px × 4000 px
Fit To: Original Size
Width: 2667 Pixels
Height: 4000 Pixels
Resolution: 300 Pixels/Inch
☑ Resample: Bicubic Sharper (reduction)

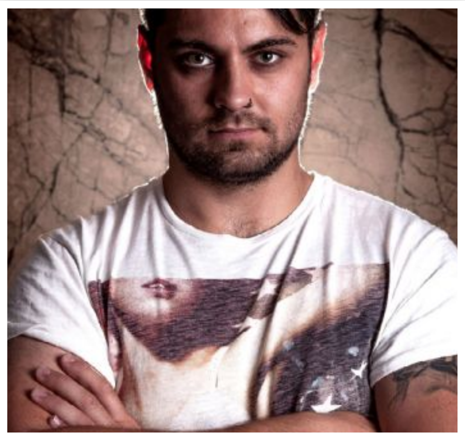
02 Any effects we add are based on this size. If you have a different size image, just be aware that your values may need to change to suit the dimensions you are working with.


Normal
Opacity: 100%
Lock:
Fill: 100%
dom
Background

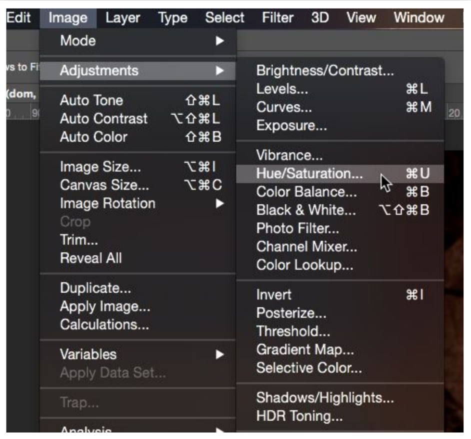
03 To start, we need to create a duplicate of our original image, just so we have an original to go back to if needed. Press Cmd + J and rename this layer 'dom'.


Levels
Preset: Custom
OK
Cancel
Auto
Options...
Channel: RGB
Input Levels:
1.00
Preview
Output Levels:
0
255

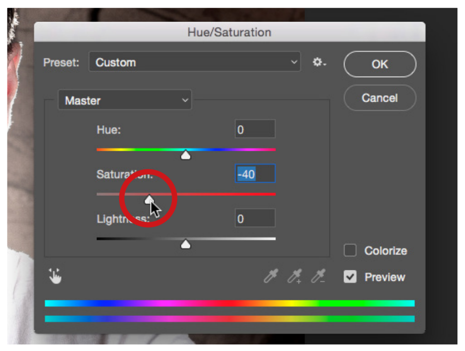
04 Next, we need to boost contrast. Press Cmd + L to bring up the Levels dialog box. Move the leftmost slider to the right to deepen the shadows and the rightmost slider to the left to brighten the highlight areas.



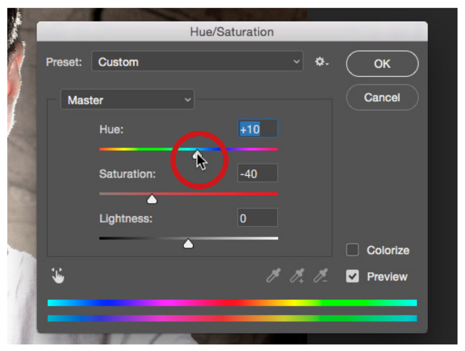
05 Additional adjustments will be made afterwards, so try not to be too heavy-handed. Click OK to apply the Levels adjustment.


Edit Image Layer Type Select Filter 3D View Window
Mode
Adjustments
Auto Tone
Auto Contrast
Auto Color
Image Size...
Canvas Size...
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights...
HDR Toning...

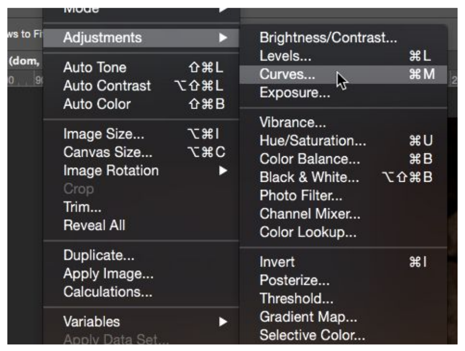
06 With your 'tim' layer still active, go to the top menu and select Image > Adjustments > Hue/Saturation (Cmd + U). This will bring up the Hue/Saturation panel.


Hue/Saturation
Preset: Custom
OK
Cancel
Master
Hue: 0
Saturation: -40
Lightness: 0
Colorize
Preview

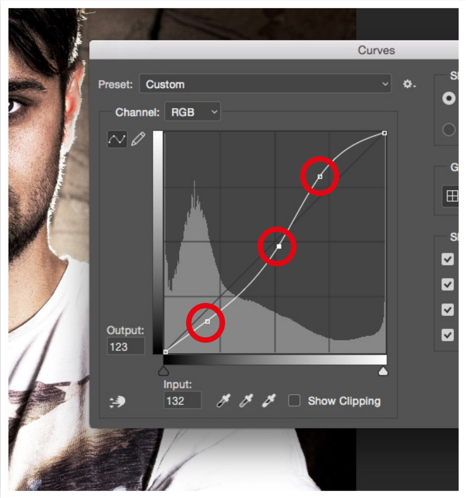
07 Move the Saturation slider to the left to desaturate the image slightly. A value in our example of -40 is enough to take the edge off the vibrance of the original.


Hue/Saturation
Preset: Custom
OK
Cancel
Master
Hue: +10
Saturation: -40
Lightness: 0
Colorize
Preview

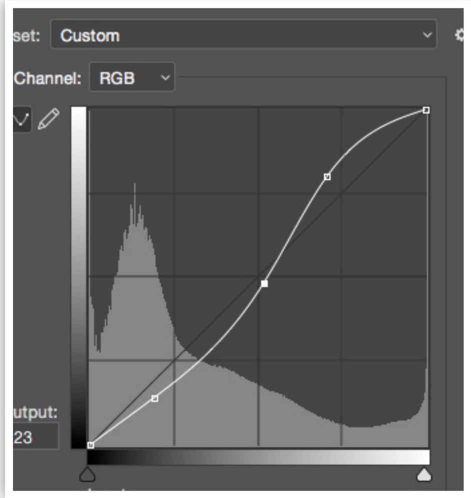
08 Now move the Hue slider a small amount to the right (+10 in or example). This will shift the image colours to make it slightly more yellow. Click OK when you are happy with your choice.


Adjustments
Auto Tone
Auto Contrast
Auto Color
Image Size...
Canvas Size...
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...

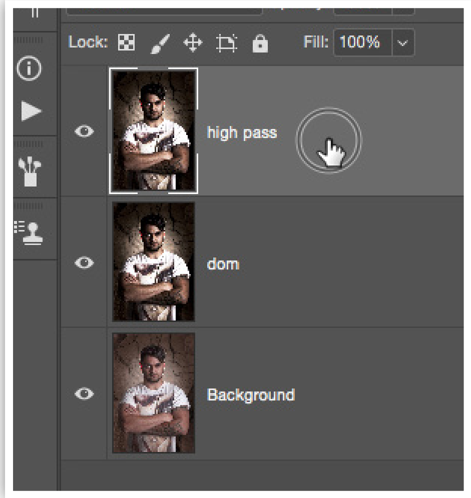
09 Now we are going to add more contrast by using a basic 'S' curve. With the 'tim' layer still active, go to the top menu and select Image > Adjustments > Curves (Cmd + M) to bring up the Curves panel.


Curves
Preset: Custom
Channel: RGB
Output: 123
Input: 132
Show Clipping

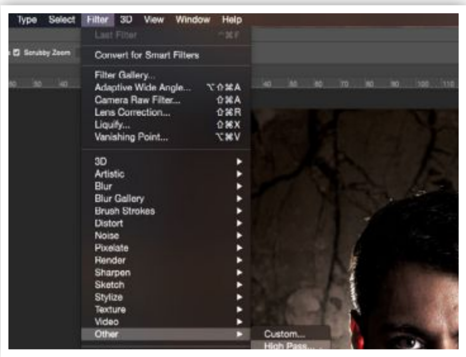
10 Click on the curve line 3 times to add anchor points, one in the middle and one equidistant on each side in the shadow and highlight areas. Drag the anchor points and adjust the contrast and brightness.


set: Custom
Channel: RGB
utput:
23

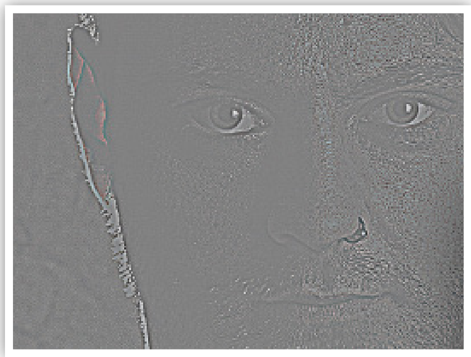
11 What you are looking for is what resembles a flattened 'S' shape. This classic curve boosts overall contrast. Don't make the shadow areas too black. Click OK when you are happy with the result.


Lock:
Fill: 100%
high pass
dom
Background

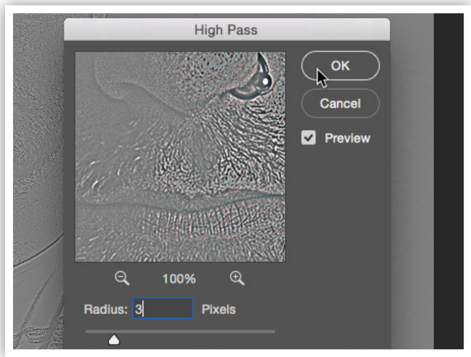
12 Next, press Cmd + J to create a duplicate of the newly adjusted 'dom' layer. Name this copy 'high pass'. Make it the topmost active layer. We are going to use this layer to bring out much greater detail.


Type Select Filter 3D View Window Help
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle...
Camera Raw Filter...
Lens Correction...
Liquify...
Vanishing Point...
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Custom...
High Pass...

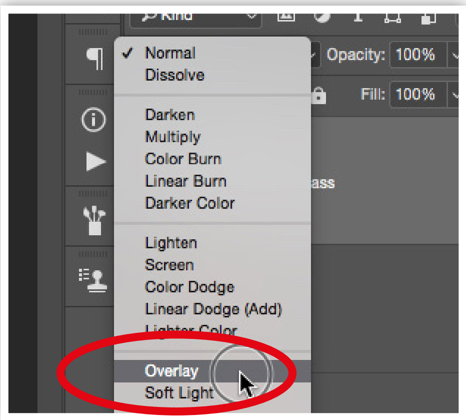
13 From the top menu, select Filter > Other > High Pass. The High Pass panel will appear and you can set the amount of filtering applied to that layer by changing the Radius value.



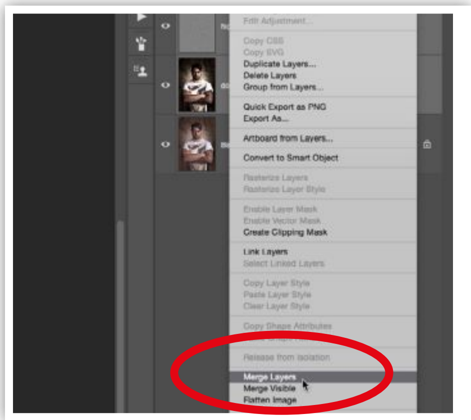
14 Smaller values produce less sharpness, but keep the image clean, whereas higher values create sharper images at the expense of halo artefacts.


High Pass
OK
Cancel
☑ Preview
100%
Radius: 3 Pixels

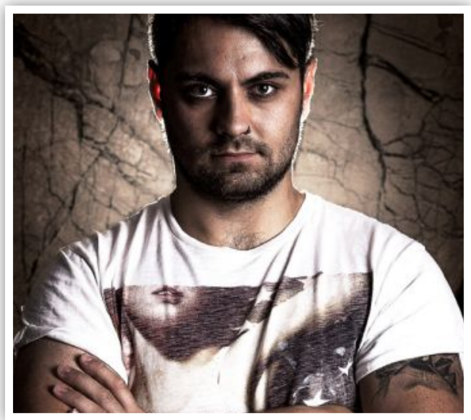
15 In this example, a value of about 3 pixels produces a clean, sharp image. When you hit OK, the 'high pass' layer will now look similar to a greyscale image.


Kind
Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Opacity: 100%
Fill: 100%
ass

16 With the 'high pass' layer active, go to the Blend Mode button at the top of your Layers Palette and select Overlay. The layer is blended into the 'tim' layer below and the sharpness is boosted.


Copy CSS
Copy SVG
Duplicate Layers...
Delete Layers
Group from Layers...
Quick Export as PNG
Export As...
Artboard from Layers...
Convert to Smart Object
Rasterize Layers
Rasterize Layer Style
Enable Layer Mask
Enable Vector Mask
Create Clipping Mask
Link Layers
Select Linked Layers
Copy Layer Style
Paste Layer Style
Clear Layer Style
Copy Shape Attributes
Release from Isolation
Merge Layers
Merge Visible
Flatten Image

17 Press Shift + left-click on both the 'high pass' and 'tim' layers. Select them both and then right-click on them to call up the context menu and select Merge Layers and combine the two layers into one.



18 Now to add drama to this portrait by using the Dodge and Burn Tool to enhance detail still further. This means changing the colour mode of the image while these enhancements are being made.

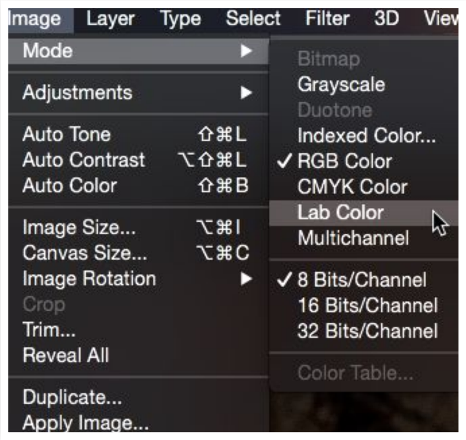
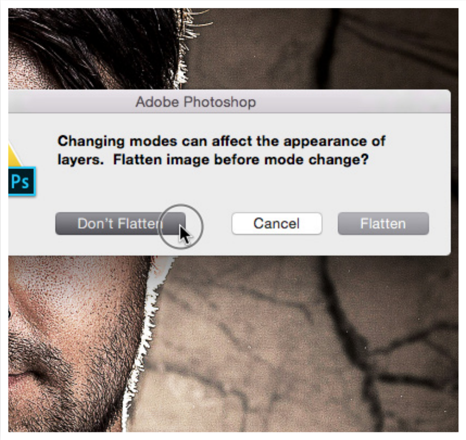
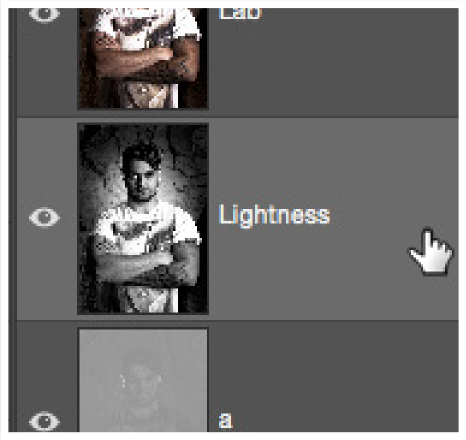


Image
Layer
Type
Select
Filter
3D
View
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Bitmap
Grayscale
Duotone
Indexed Color...
✓ RGB Color
CMYK Color
Lab Color
Multichannel
✓ 8 Bits/Channel
16 Bits/Channel
32 Bits/Channel
Color Table...


Adobe Photoshop
Don't Flatten
Cancel
Flatten

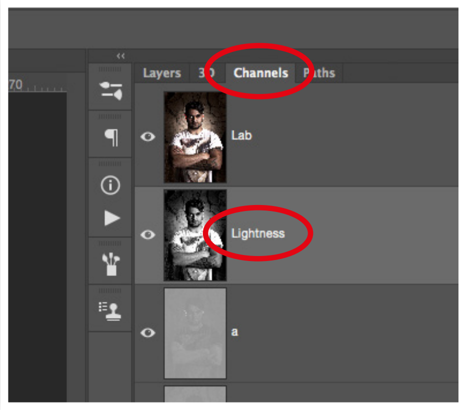
Changing modes can affect the appearance of layers. Flatten image before mode change?

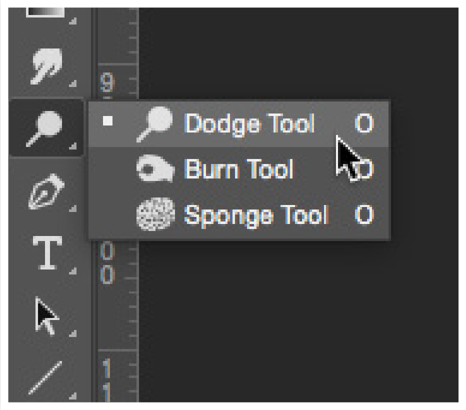

Lab
Lightness
a

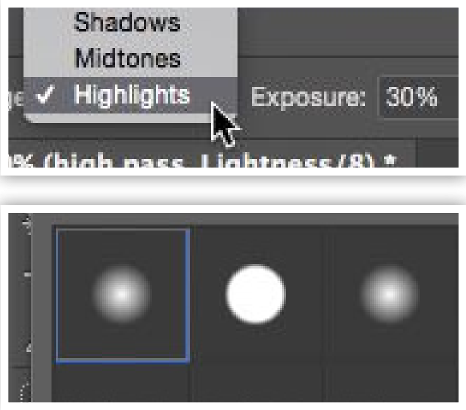
19 Firstly, go to the top menu and select Image > Mode > Lab Color. You will be asked at this point if you want the image flattened. Be sure to click Don't Flatten.

20 Lab Color is used because we want to work solely on light and dark parts of the image, but we don't want to damage the colour values. Lab Color lets us do this.

21 It creates a channel that is dedicated only to the lightness values of the image. It is a much more controlled and subtle way of Dodging (lightening) and Burning (darkening) parts of the image.


Layers
3D
Channels
Paths
Lab
Lightness
a

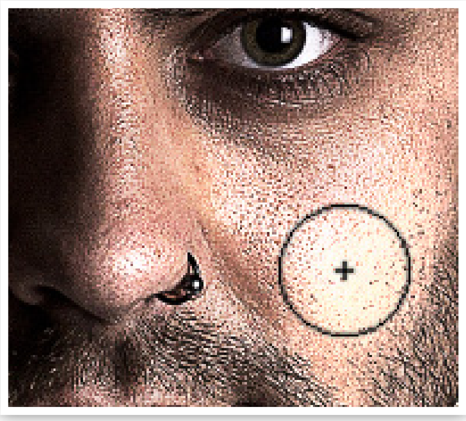

Dodge Tool O
Burn Tool O
Sponge Tool O

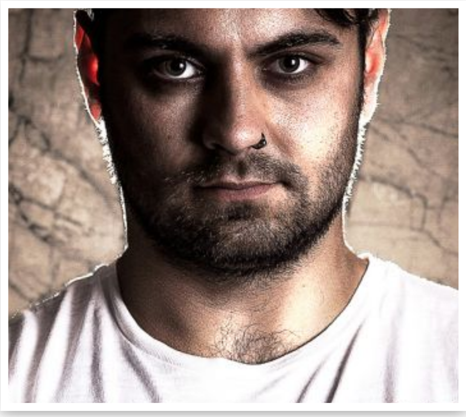

Shadows
Midtones
✓ Highlights
Exposure: 30%
% (high pass, Lightness/8) *

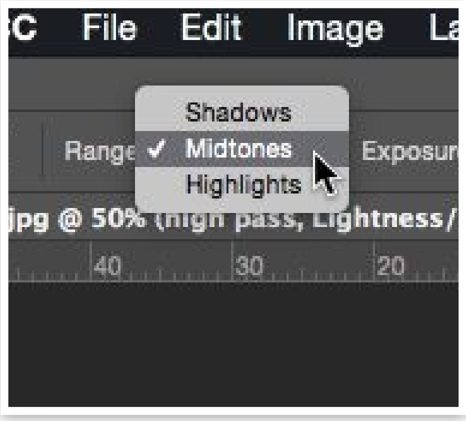
22 In your Layers Palette, click on the Channels tab. Make sure all channels are on and select the Lightness channel to activate it. This is the channel we will work on.

23 Click and hold on the Dodge and Burn icon where you can choose either Dodge or Burn. Click on the Dodge Tool icon. In the top menu area, a context menu lets you choose the Range you will affect when using the Dodge Tool.

24 We are going to lighten just the Highlights. Set the exposure to about 30% and choose a medium sized, soft-edged brush and begin 'painting' where you want to amplify areas of white (or near-white) tones.



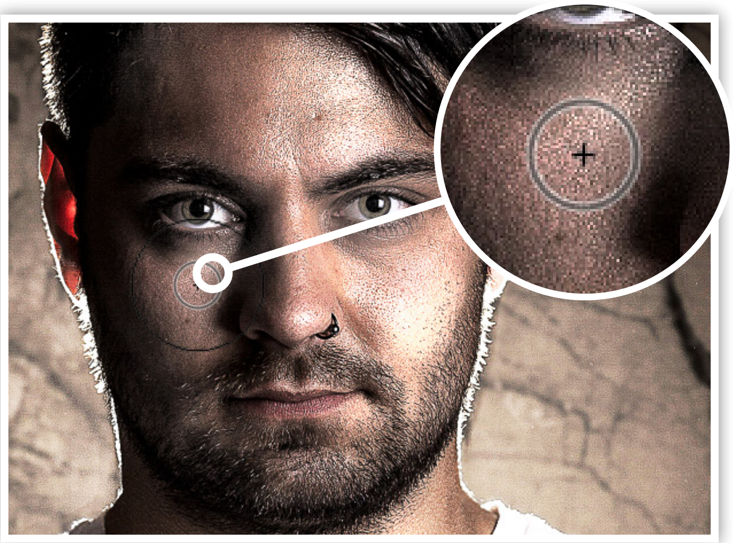



File
Edit
Image
Range
Shadows
✓ Midtones
Highlights
Exposure
jpg @ 50% (high pass, Lightness/
40
30
20

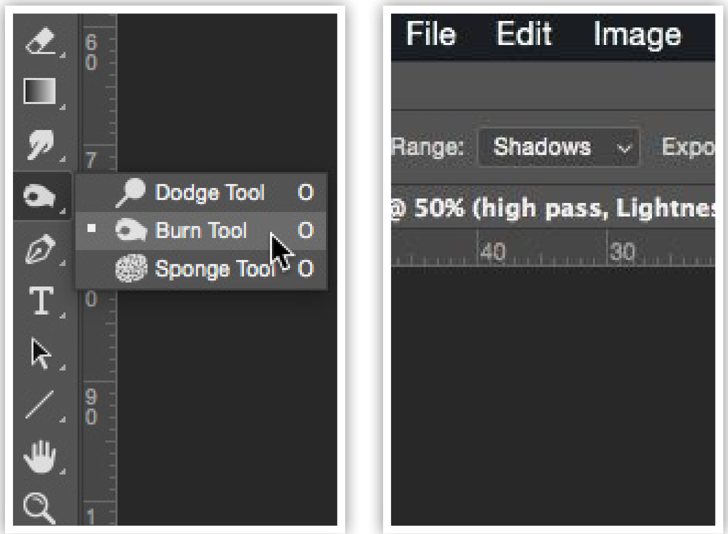
25 Because we've selected the affected range as Highlights, none of the other darker tones will be modified by this action.

26 Brushing over the hands, eyes, hair and facial features will bring up the brightness of just the areas closest to white. Take your time and try not to be too heavy-handed and destroy any detail.

27 If you overdo it, you can always press Alt + Cmd + Z to step back through your actions. When you are happy with the Highlight areas, go back and click on the Range button in the top context menu and select Midtones.

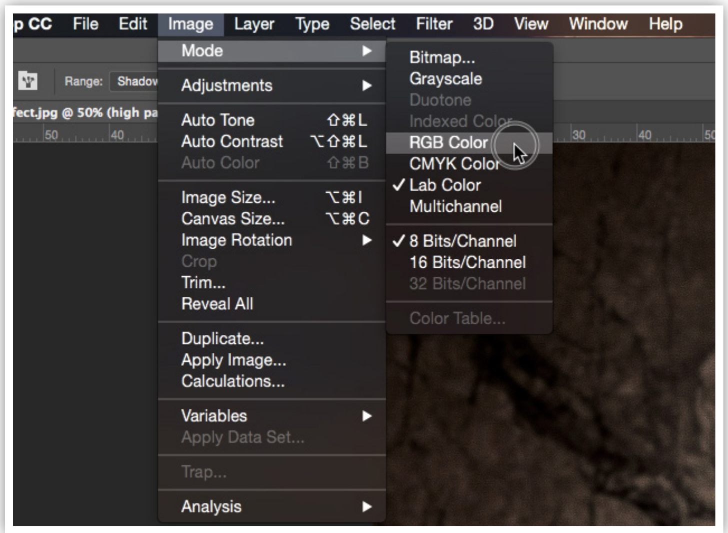


28 We will now affect the Midtones and gradually begin working on the facial areas and hands once more as we emphasise the tone and detail of our subject.


Dodge Tool O
Burn Tool O
Sponge Tool O
File Edit Image
Range: Shadows
Expo
@ 50% (high pass, Lightnes
40
30

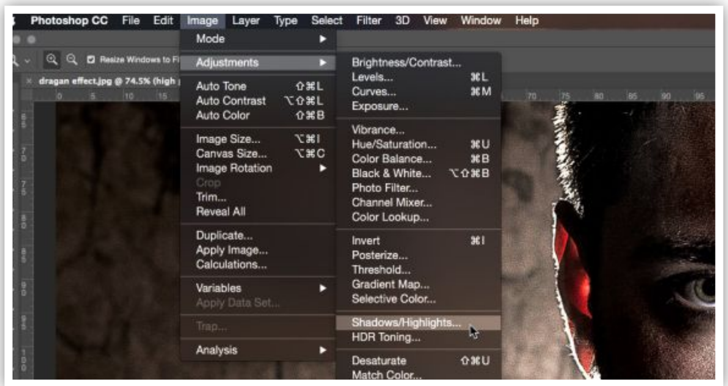
29 The next step is to select the Burn Tool, set the range to Midtones and, using the same soft medium-sized brush, paint over mid-tone and darker areas of the face and hands to emphasise those areas.

30 The wrinkles around the eyes, facial stubble and the pores of the skin become quite strongly defined. When you are happy with the work you've done, you need to convert your image back to standard RGB mode.

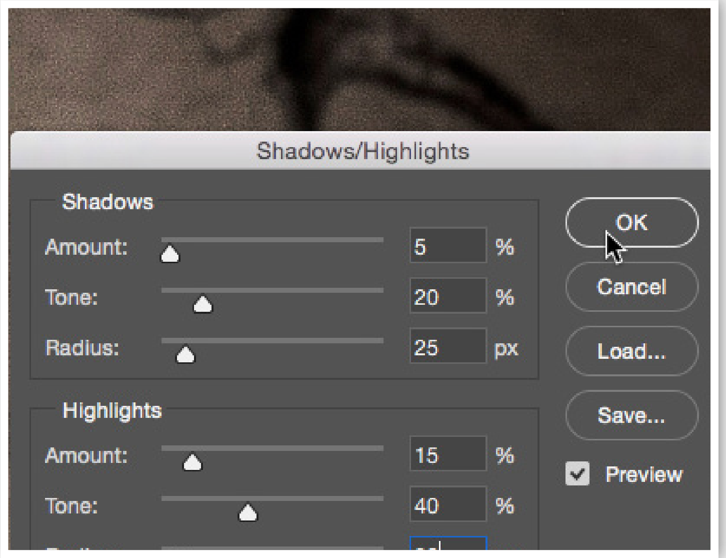

p CC File Edit Image Layer Type Select Filter 3D View Window Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis
Bitmap...
Grayscale
Duotone
Indexed Color
RGB Color
CMYK Color
✓ Lab Color
Multichannel
✓ 8 Bits/Channel
16 Bits/Channel
32 Bits/Channel
Color Table...
Range: Shadov
fect.jpg @ 50% (high pa

31 From the top menu, select Image > Mode > RGB Color. If you are asked if you want to flatten the image, make sure you click Don't Flatten.

32 There is an additional step we've added that is not necessarily part of the standard Dragan Effect procedure, but we feel it is useful for further enhancement of the look we've established.


Photoshop CC File Edit Image Layer Type Select Filter 3D View Window Help
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis
Brightness/Contrast...
Levels... ⌘L
Curves... ⌘M
Exposure...
Vibrance...
Hue/Saturation... ⌘U
Color Balance... ⌘B
Black & White... ⌥⇧⌘B
Photo Filter...
Channel Mixer...
Color Lookup...
Invert ⌘I
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights...
HDR Toning...
Desaturate ⇧⌘U
Match Color...
dragan effect.jpg @ 74.5% (high

33 With your 'high pass' layer active, go to Image > Adjustments > Shadows/Highlights. Here you can fine-tune the effect of shadow and highlight areas on your image.

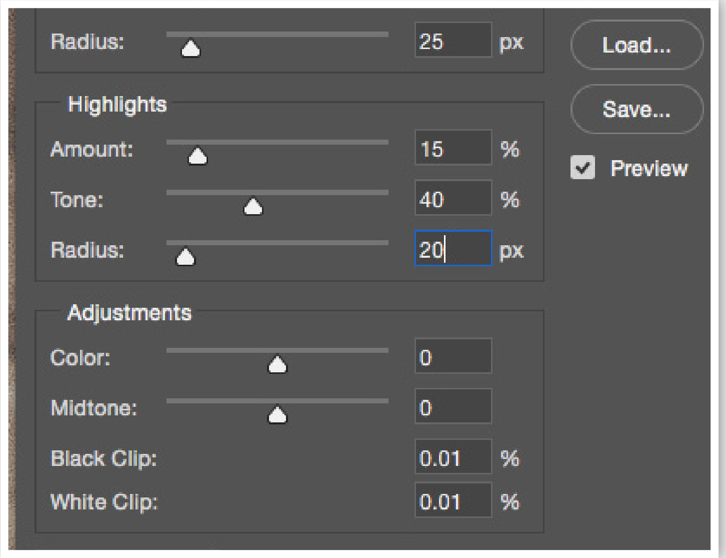

Shadows/Highlights

Shadows
Amount: 5 %
Tone: 20 %
Radius: 25 px

Highlights
Amount: 15 %
Tone: 40 %

OK
Cancel
Load...
Save...
☑ Preview

34 In the Shadows panel, a small 5% Amount value will lift shadows, making sure they are not solid black and lacking in detail. Tonal Width is 20% and Radius is 25 px.

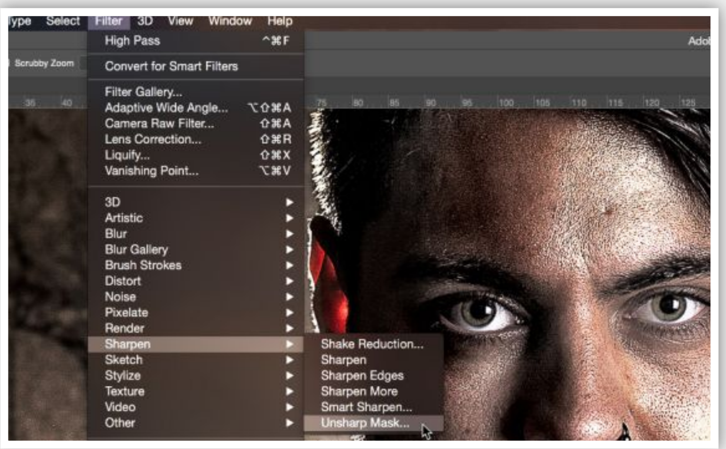

Radius: 25 px

Highlights
Amount: 15 %
Tone: 40 %
Radius: 20 px

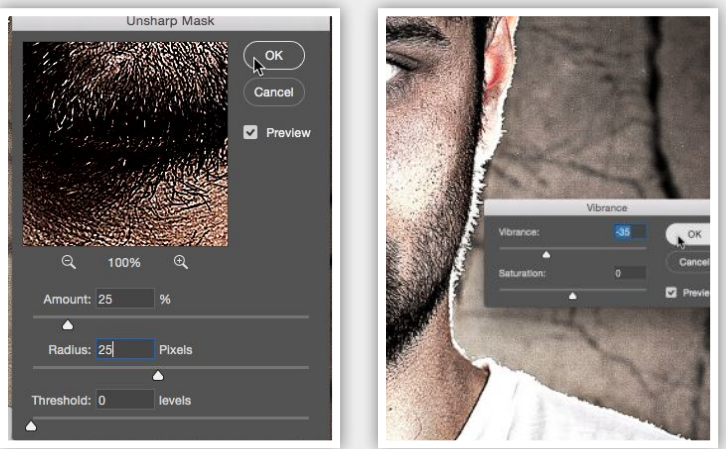
Adjustments
Color: 0
Midtone: 0
Black Clip: 0.01 %
White Clip: 0.01 %

Load...
Save...
☑ Preview

35 An Amount of 15% in the Highlights panel will try to pull any highlights down from bright white, bringing detail back into the brightest areas, providing the highlights aren't completely blown out. Tonal Width is 40% and Radius is 20 px.


ype Select Filter 3D View Window Help
High Pass
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle...
Camera Raw Filter...
Lens Correction...
Liquify...
Vanishing Point...
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Shake Reduction...
Sharpen
Sharpen Edges
Sharpen More
Smart Sharpen...
Unsharp Mask...

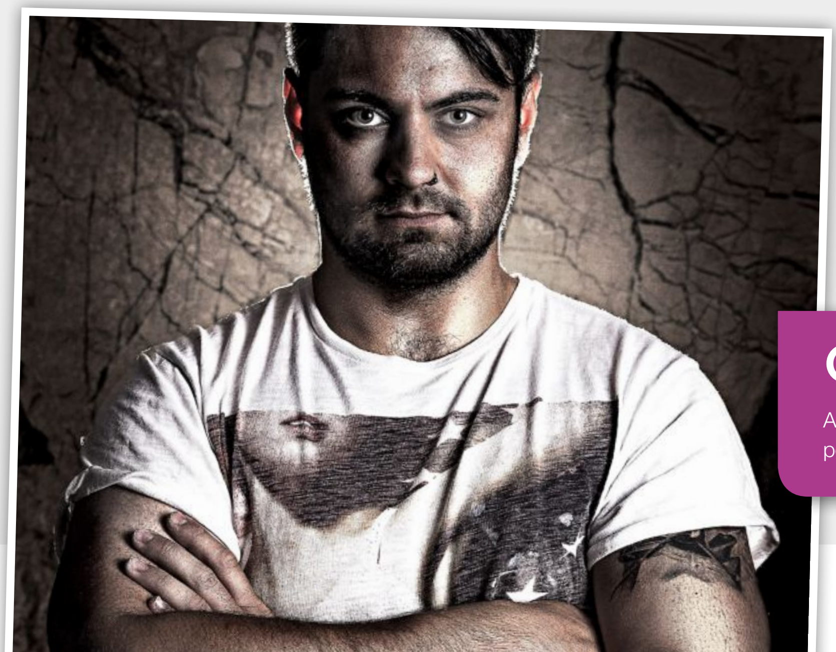
36 There is always room for a few more tweaks. Go to Filter > Sharpen > Unsharp Mask, where you can add extra sharpness to the image and also boost the Dodge and Burn effect you started in step 18.


Unsharp Mask
Amount: 25 %
Radius: 25 Pixels
Threshold: 0 levels

Vibrance
Vibrance: -35
Saturation: 0

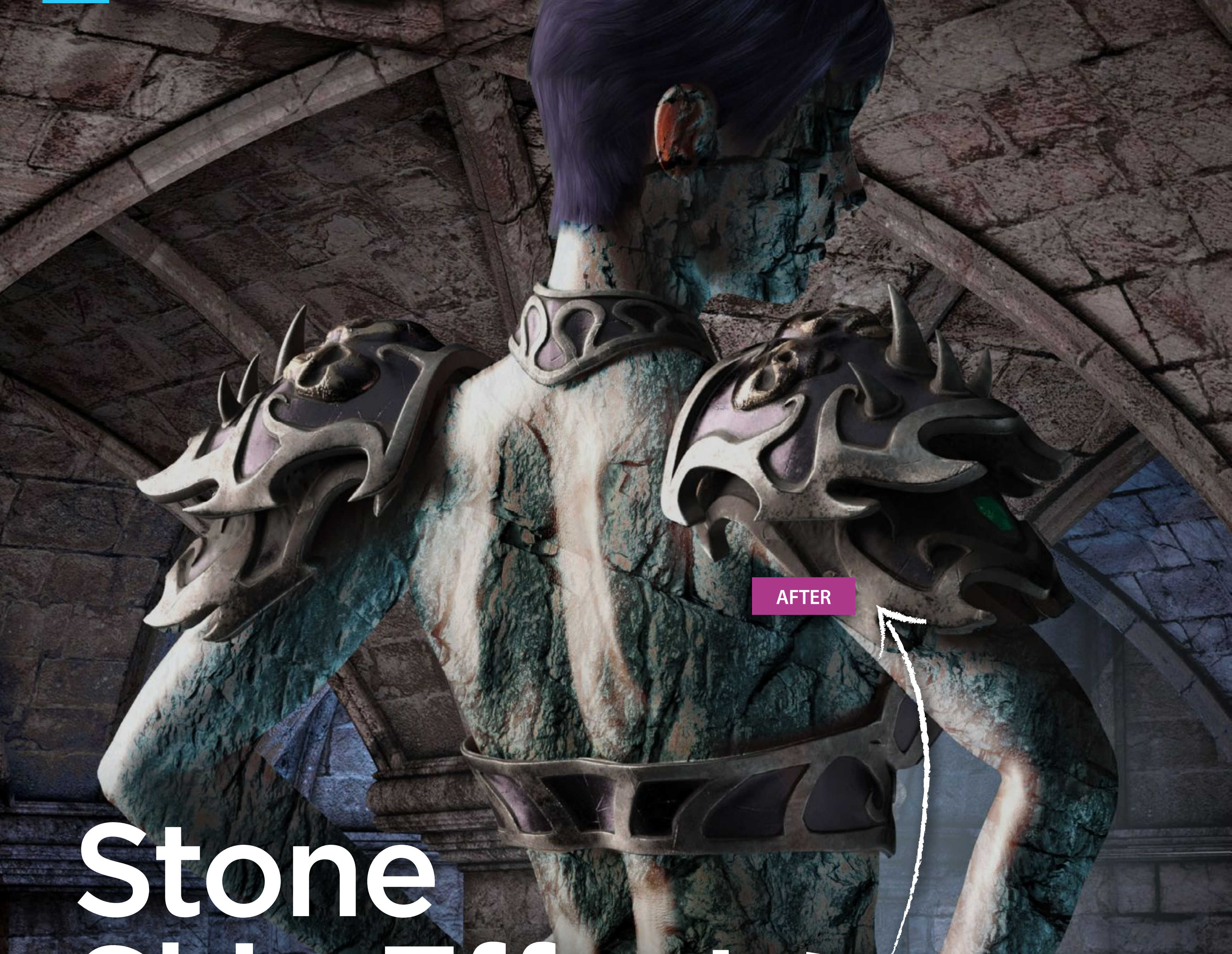
OK
Cancel
☑ Preview
100%

37 An Amount of 25% and Radius of 25 pixels and Threshold of 0% will suffice. Once done go to Image > Adjustments > Vibrance and set the Vibrance to -35 and Saturation at 0% to bring the overall vibrancy of the more muted colours down still further. Your Dragan effect is complete.



Compelling portraits

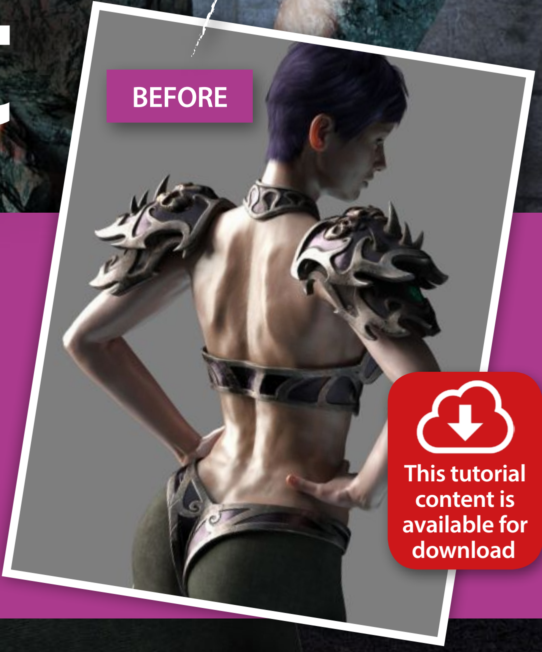
Another great tool to add to your repertoire of dramatic portrait effects.



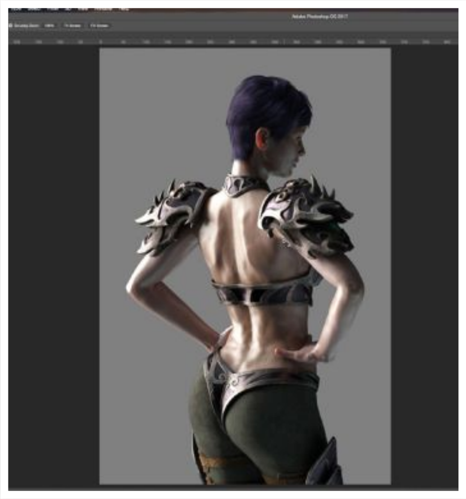
Stone Skin Effect

A fun technique for human statues

An intrepid heroine in some fantasy realm is wandering through some dark and dangerous dungeon and happens upon a hideous Medusa who instantly turns her into stone. It's a familiar scene from Greek mythology and the pages of fantasy art. For Medusa, turning someone into stone was all too easy. For the rest of us, however, we need a little help from Photoshop, a suitable hero image, and a picture of some rocks that were taken at a local beach. Here's a fun tutorial that lets you turn flesh into stone and also learn about a more advanced form of the familiar Blend Mode process.



This tutorial content is available for download



01 We begin with a suitable fantasy heroine type. She's decided to do her adventuring in simple armour designed for warmer climates which gives us more visible skin we can turn to stone.

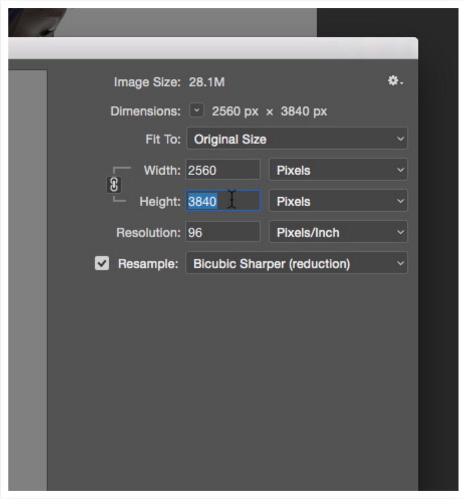
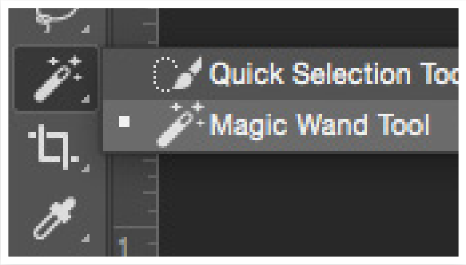
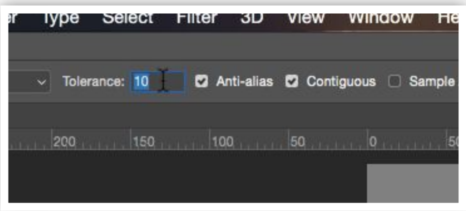


Image Size: 28.1M
Dimensions: 2560 px × 3840 px
Fit To: Original Size
Width: 2560 Pixels
Height: 3840 Pixels
Resolution: 96 Pixels/Inch
☑ Resample: Bicubic Sharper (reduction)

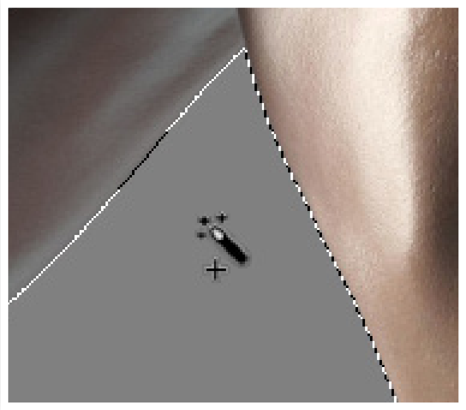
02 Our example 'stone 1' image is 2560 pixels wide by 3840 pixels high. We have based our settings in this tutorial on this image size.


Quick Selection Too
Magic Wand Tool

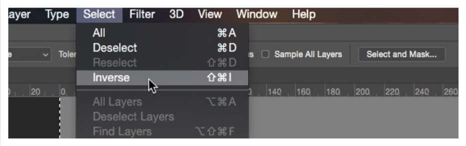

Type Select Filter 3D View Window He

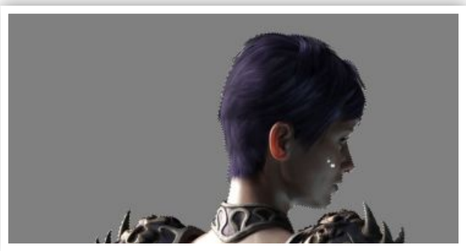
Tolerance: 10 ☑ Anti-alias ☑ Contiguous ☐ Sample

03 At the moment our subject is on a grey background which we need to remove. Go to your toolbar and select the Magic Wand Tool (W). Make the Tolerance about 15 and make sure the Contiguous button is checked.

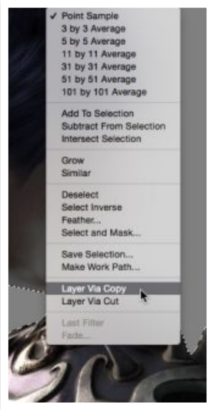


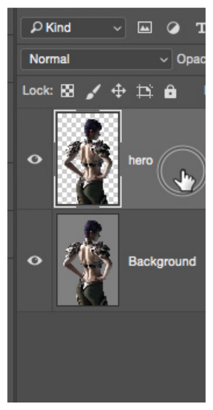
04 Click on the grey background and it will be selected. Hold the Shift key and you'll see a small + symbol next to the wand cursor You can add any missing areas between her waist and arms to the current selection.


Layer Type Select Filter 3D View Window Help
All ⌘A
Deselect ⌘D
Reselect ⇧⌘D
Inverse ⇧⌘I
All Layers ⌥⌘A
Deselect Layers
Find Layers ⌥⇧⌘F
Sample All Layers
Select and Mask...

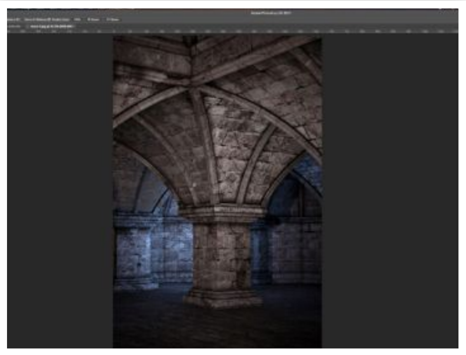


05 Rather than destroy this layer, we will Invert the selection by going to Select > Inverse (Shift + Cmd + I). Now the man is selected, not the grey background.

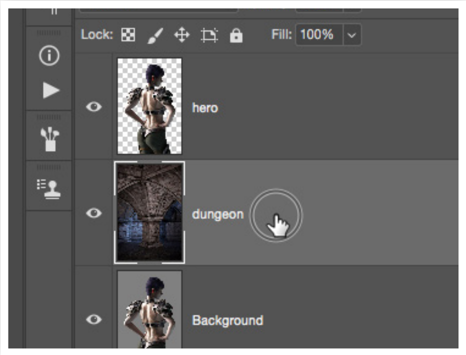

Point Sample
3 by 3 Average
5 by 5 Average
11 by 11 Average
31 by 31 Average
51 by 51 Average
101 by 101 Average
Add To Selection
Subtract From Selection
Intersect Selection
Grow
Similar
Deselect
Select Inverse
Feather...
Select and Mask...
Save Selection...
Make Work Path...
Layer Via Copy
Layer Via Cut
Last Filter
Fade...


Kind
Normal
Opac
Lock:
hero
Background

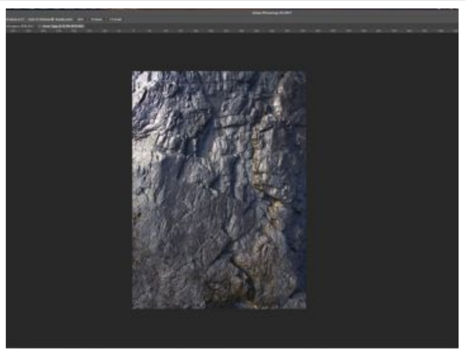
06 Right-click on the selection and you call up the context menu. Select Layer Via Copy to create a new layer containing just our subject and name this new layer 'hero'. Now she needs a suitable background.



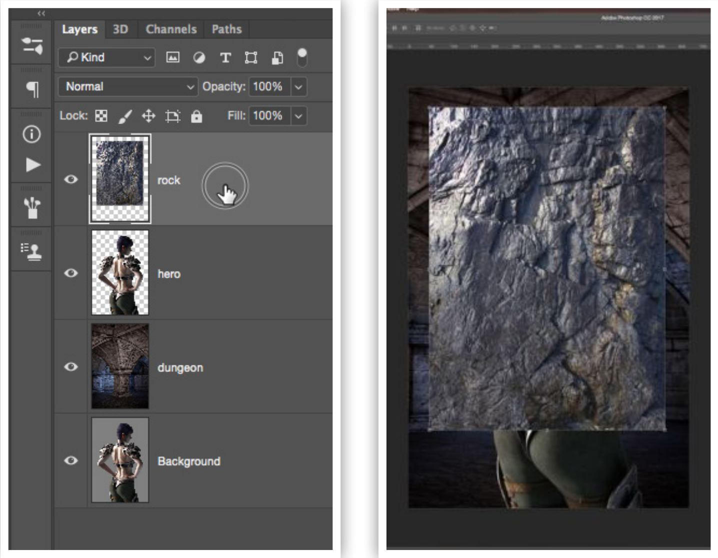
07 Go to File > Open and browse to the image 'stone 2' and open it. Press Cmd + A to select it and then Cmd + C to copy it to the clipboard. Go back to your main document and press Cmd + V to paste it in.


Lock:
Fill: 100%
hero
dungeon
Background

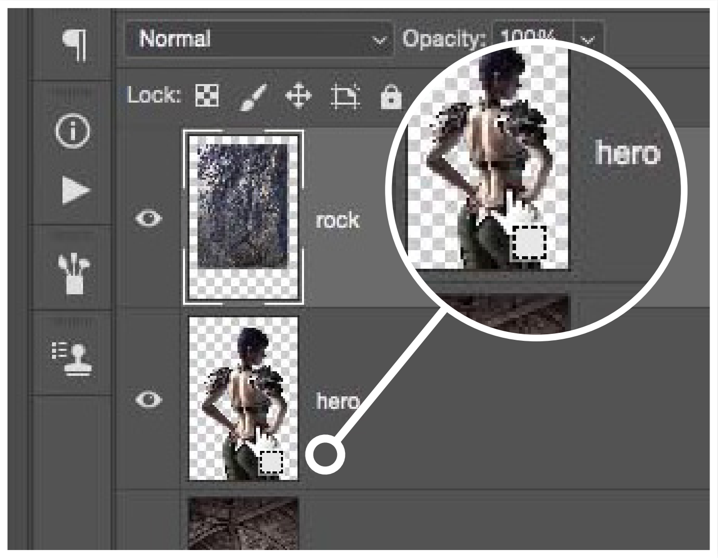
08 Name this new layer 'dungeon' and drag it so it is beneath the 'hero' layer in the stack. Now we need to find some stone.



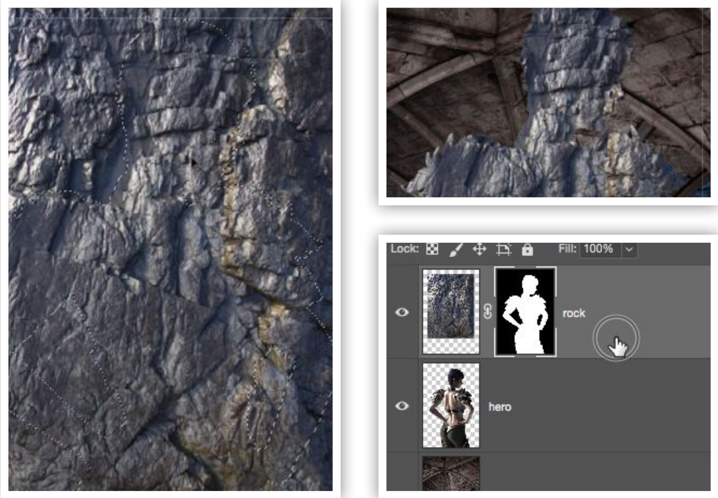
09 Go to File > Open and browse to the 'stone 3' image and open it. As with the dungeon image, press Cmd + A to select it, Cmd + C to copy it, then go to your main document and paste it in using Cmd + V.


Layers
3D
Channels
Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
rock
hero
dungeon
Background

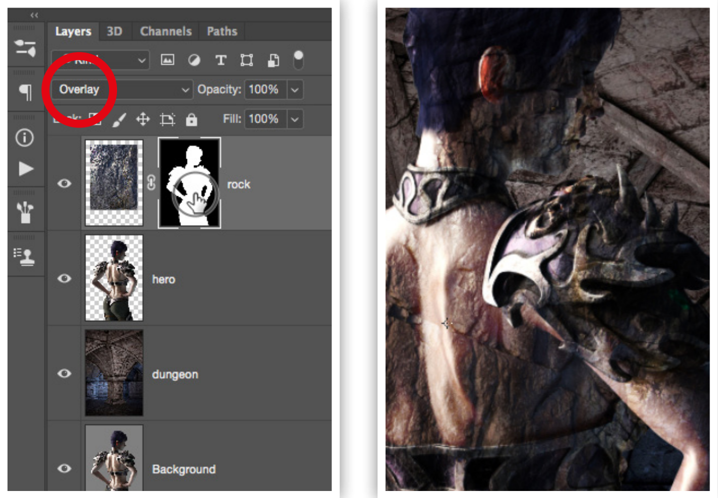
10 Call the new layer 'rock' and make sure it covers any exposed skin of our hero. Now we need to trim off any unwanted rock.


Normal
Opacity: 100%
Lock:
rock
hero

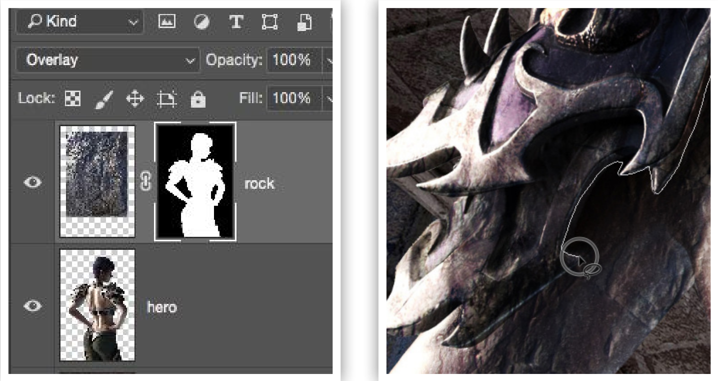
11 Keep the 'rock' layer active but move your cursor over the layer thumbnail of the hero, hold the Cmd key, and left-click. The contents of the 'hero' layer will create a selection for you in the outline of our figure.


Lock:
Fill: 100%
rock
hero

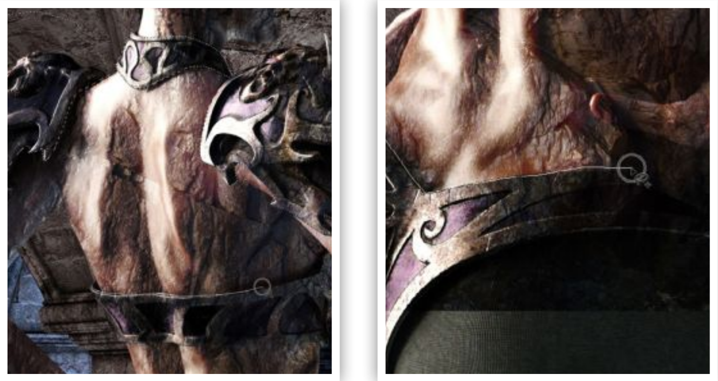
12 You will see the marching ants that define the selection in the shape of our hero appear overlaid on the image of the rocks. Click on the Add layer Mask button and you'll add a hero-shaped mask to the 'rock' layer.


Layers
3D
Channels
Paths
Overlay
Opacity: 100%
Fill: 100%
rock
hero
dungeon
Background

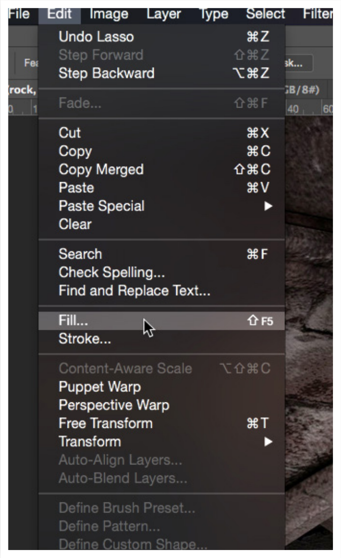
13 Click on the Blend Mode button and make the 'rock' layer's blend mode Overlay. You'll now see a blend of skin and stone, but we need to mask out the clothes and armour so just her skin appears as stone.

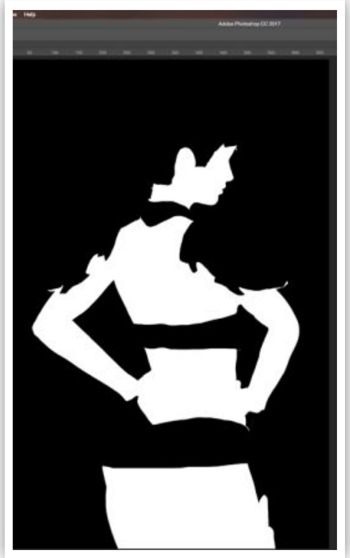

Kind
Overlay
Opacity: 100%
Lock:
Fill: 100%
rock
hero

14 Click the 'rock' layer mask thumbnail to make it active. Use the Lasso Tool (L) and begin to draw a selection around the shoulder armour.

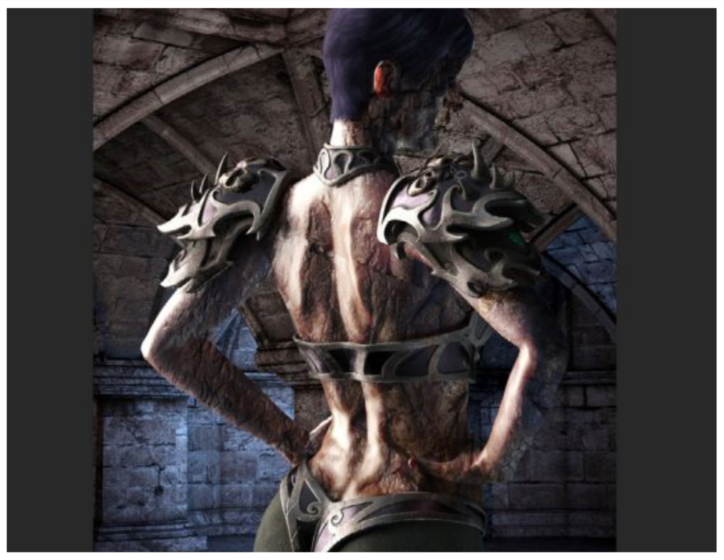


15 Zoom out of the image a little, hold the Shift key and add the rest of the armour sections, hair, belt and trousers to the selection.

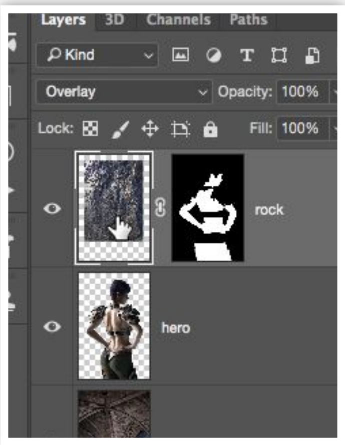

File Edit Image Layer Type Select Filter
Undo Lasso ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Special
Clear
Search ⌘F
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Content-Aware Scale ⌥⇧⌘C
Puppet Warp
Perspective Warp
Free Transform ⌘T
Transform
Auto-Align Layers...
Auto-Blend Layers...
Define Brush Preset...
Define Pattern...
Define Custom Shape...

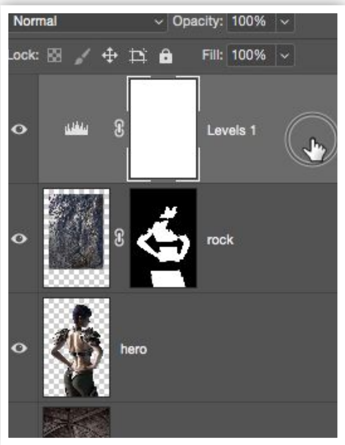


16 Go to Edit > Fill (Shift + F5) and fill the selection with 100% Black. Click OK to fill the selection. If you Alt + left-click on the 'hero' layer mask, you'll see something like the example above.

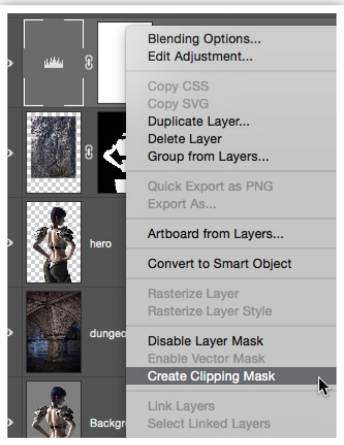


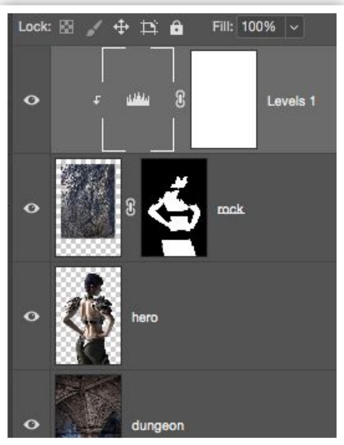
17 Alt + left-click on the layer mask again to return to the normal view. We now have our hero with just her exposed skin blended with the rock layer above.


Layers 3D Channels Paths
Kind
Overlay
Opacity: 100%
Lock:
Fill: 100%
rock
hero

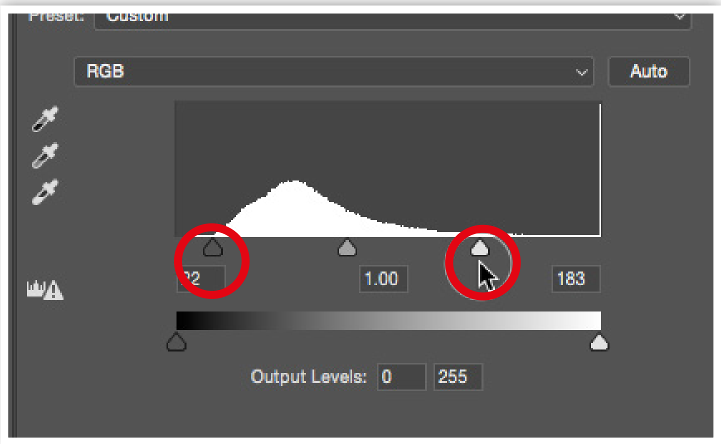

Normal
Opacity: 100%
Lock:
Fill: 100%
Levels 1
rock
hero

18 Click back on the 'rock' layer thumbnail (not the mask) and click on the Add New Adjustment Layer button. Select Levels from the menu. A new Levels Adjustment Layer will be added to the top of the layer stack.

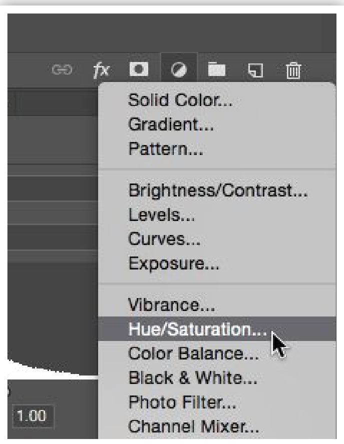

Blending Options...
Edit Adjustment...
Copy CSS
Copy SVG
Duplicate Layer...
Delete Layer
Group from Layers...
Quick Export as PNG
Export As...
Artboard from Layers...
Convert to Smart Object
Rasterize Layer
Rasterize Layer Style
Disable Layer Mask
Enable Vector Mask
Create Clipping Mask
Link Layers
Select Linked Layers
hero
dungeon
Backgr

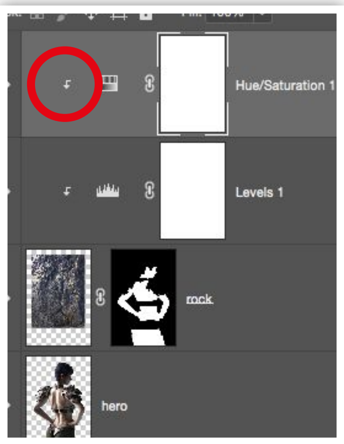

Lock:
Fill: 100%
Levels 1
rock
hero
dungeon

19 We need to adjust the 'rock' layer only so right-click the 'Levels 1' layer and choose Create Clipping Mask from the menu. A small arrow appears on the layer to indicate it will affect only the layer beneath it.

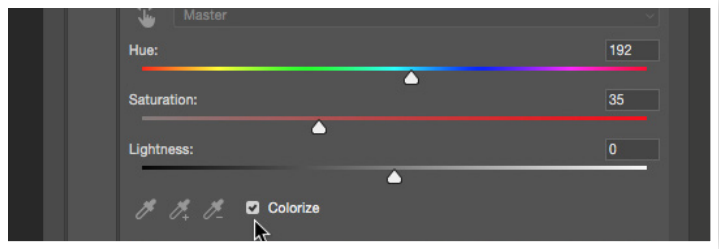

Preset: Custom
RGB
Auto
1.00
183
Output Levels: 0 255

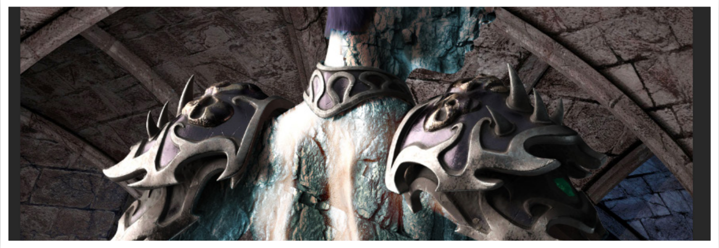
20 In the Levels Properties panel, move the Shadows and Highlights sliders towards the centre of the histogram to add more contrast to the rock image.


Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
1.00

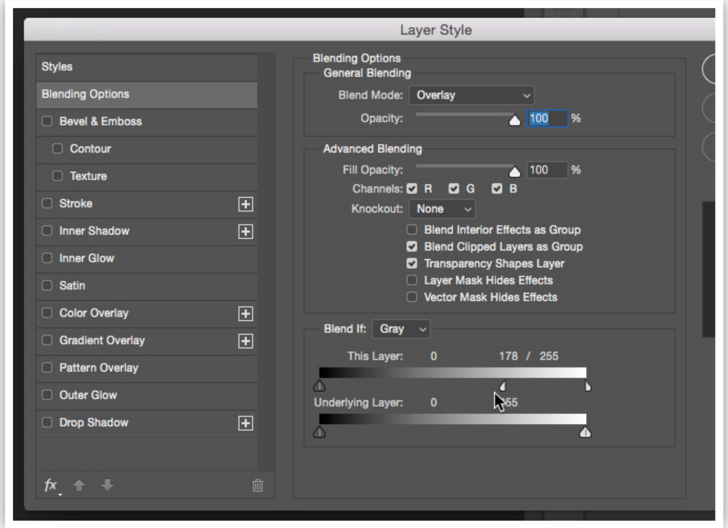

Hue/Saturation 1
Levels 1
rock
hero

21 Click on the Add Adjustment Layer button again and add a Hue/Saturation adjustment. Just as you did with the 'Levels 1' adjustment, clip this 'Hue/Saturation 1' layer to the 'rock' layer as well.

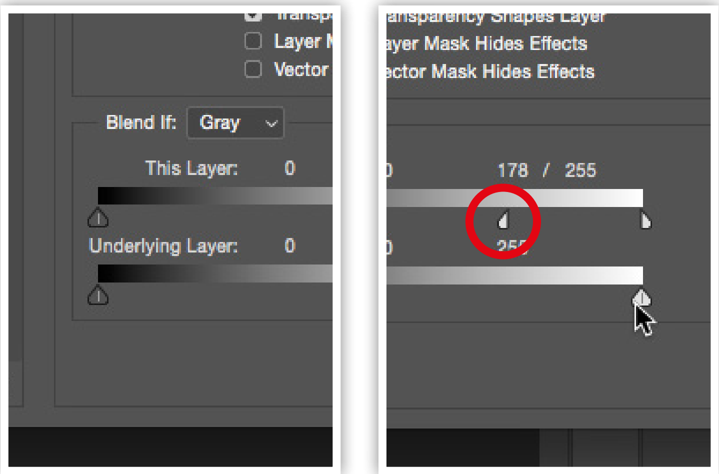

Master
Hue: 192
Saturation: 35
Lightness: 0
☑ Colorize



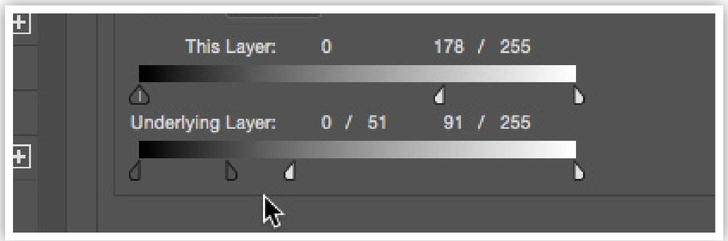
22 Check the Colorize box and adjust the Hue and Saturation sliders to alter the rock colour to a more vibrant blue. A Hue value of 192 and a Saturation value of 35 should give a good result.

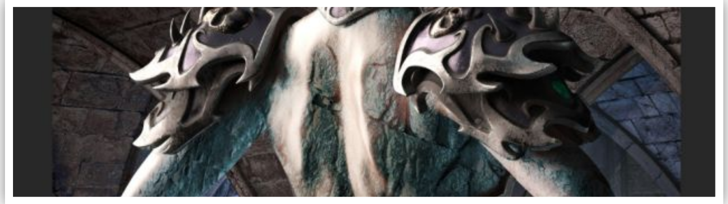

Layer Style
Styles
Blending Options
Bevel & Emboss
Contour
Texture
Stroke
Inner Shadow
Inner Glow
Satin
Color Overlay
Gradient Overlay
Pattern Overlay
Outer Glow
Drop Shadow
Blending Options
General Blending
Blend Mode: Overlay
Opacity: 100 %
Advanced Blending
Fill Opacity: 100 %
Channels: ☑ R ☑ G ☑ B
Knockout: None
☐ Blend Interior Effects as Group
☑ Blend Clipped Layers as Group
☑ Transparency Shapes Layer
☐ Layer Mask Hides Effects
☐ Vector Mask Hides Effects
Blend If: Gray
This Layer: 0 178 / 255
Underlying Layer: 0 255

23 Double-click the 'rock' layer thumbnail image and you will call up the Layer Style dialog box. We are going to use the Blend If option to refine the blend of stone and skin.

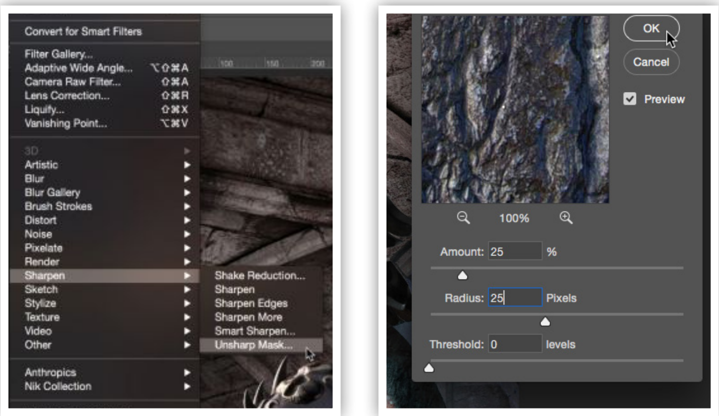

Blend If: Gray
This Layer: 0
Underlying Layer: 0
178 / 255

24 The This Layer and Underlying Layer slider tabs can be split in half by Alt + left-clicking on them.

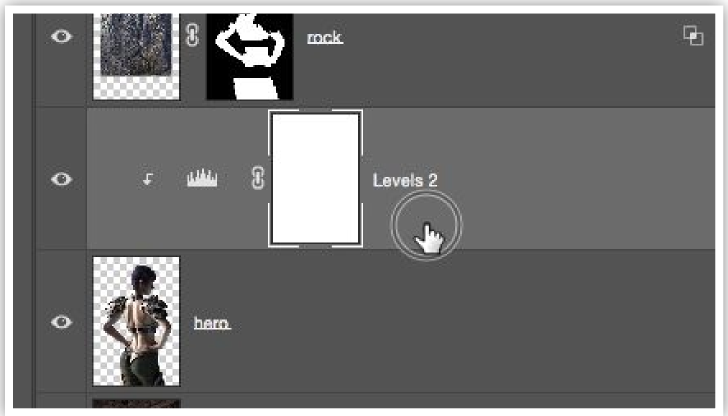

This Layer: 0 178 / 255
Underlying Layer: 0 / 51 91 / 255



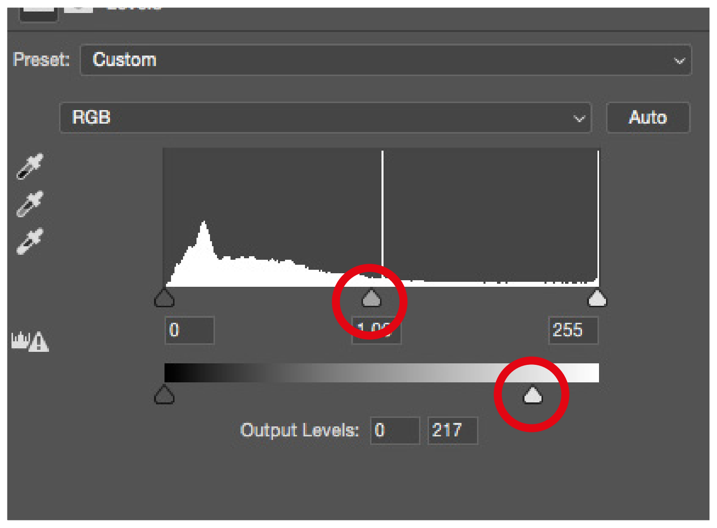
25 As you slide the released halves of the Shadows and Highlights slider tabs back and forth, you alter how the 'rock' layer blends into the 'hero' layer and vice versa. Click OK when you are happy with the results.


Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle...
Camera Raw Filter...
Lens Correction...
Liquify...
Vanishing Point...
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Anthropics
Nik Collection
Shake Reduction...
Sharpen
Sharpen Edges
Sharpen More
Smart Sharpen...
Unsharp Mask...
OK
Cancel
☑ Preview
100%
Amount: 25 %
Radius: 25 Pixels
Threshold: 0 levels

26 Keep the 'rock' layer active and go to Filter > Sharpen > Unsharp Mask and set the Amount to 25%, Radius to 25 pixels and Threshold 0 levels. Click OK to add some sharpness to the rocks.


rock
Levels 2
hero

27 Click on the 'hero' layer then click the Create New Adjustment Layer button and select Levels. A second levels adjustment will be added above our hero. Clip this layer to the 'hero' layer below following the same method outlined in step 19.

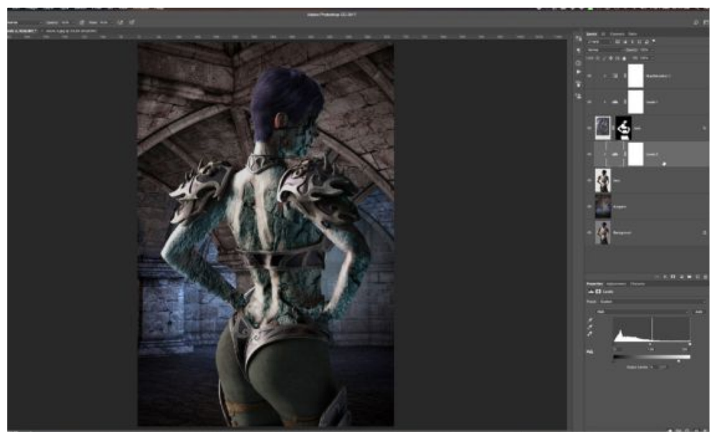


Preset: Custom

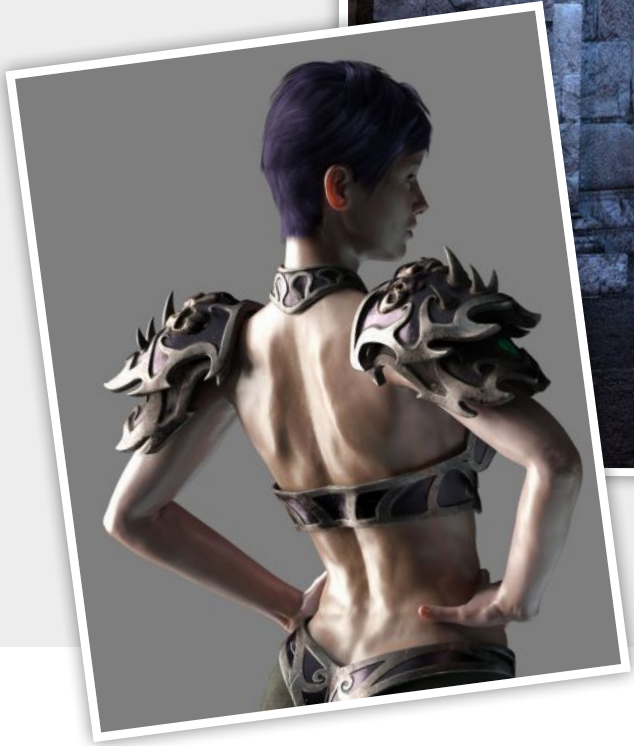
RGB

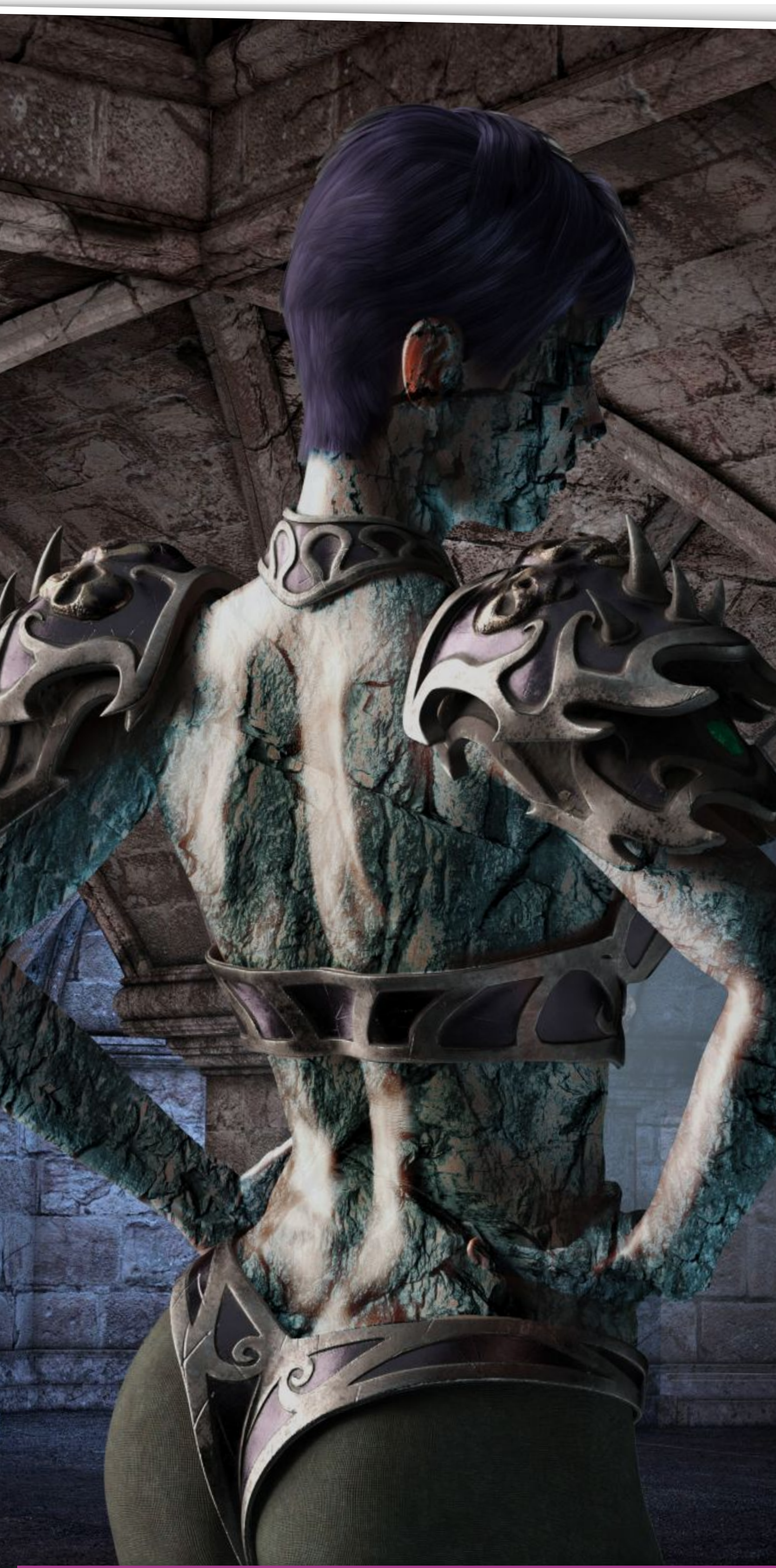
Output Levels: 0 217

28 Adjust the 'Levels 2' Properties by dragging the Midtone tab left towards the centre of the histogram and reduce the Highlight output to about 217.



29 This fantasy image is complete. Our hapless hero has been turned to stone.





Have you got the Medusa touch?

Who will you turn to stone next?

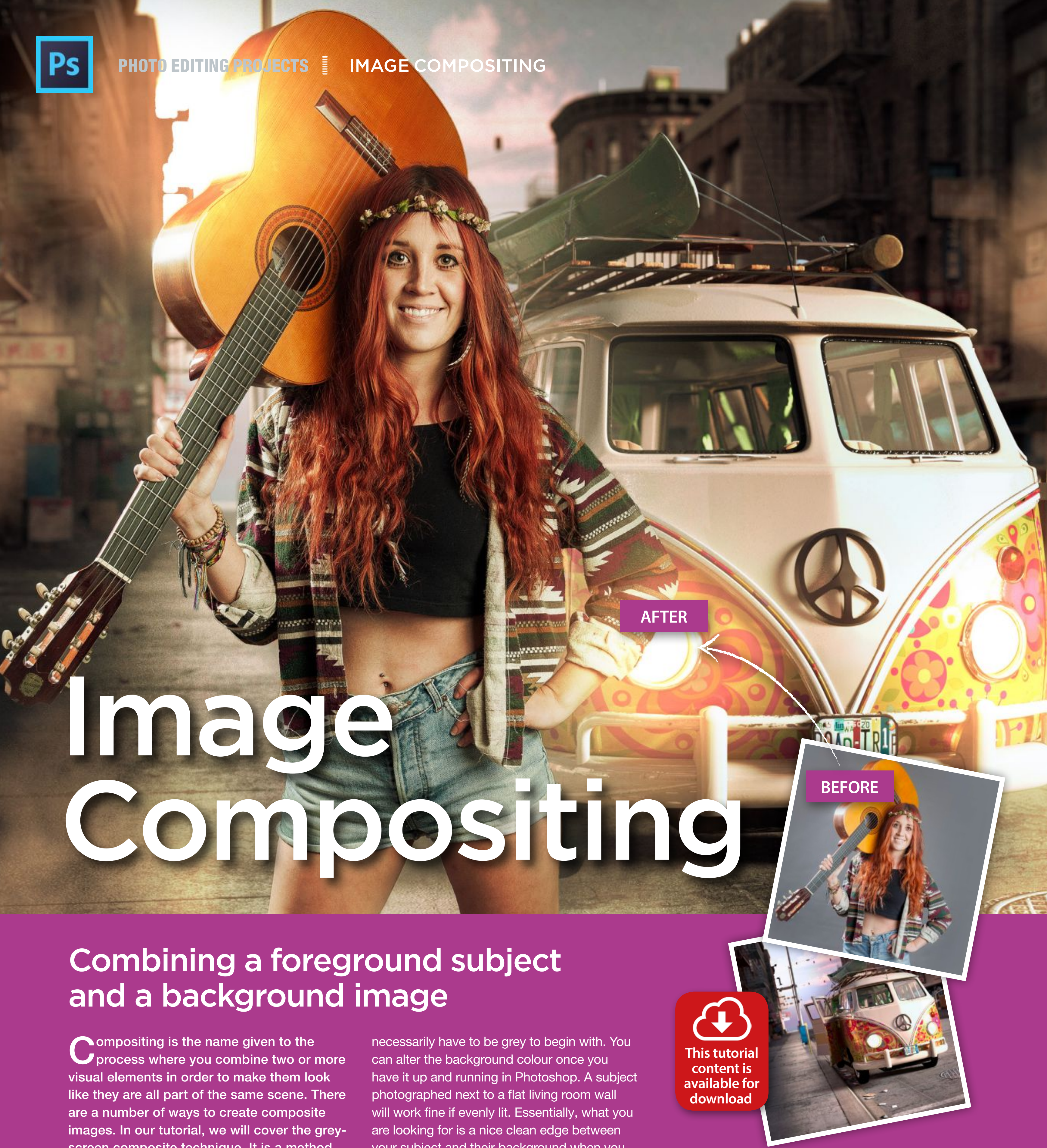


Image Compositing

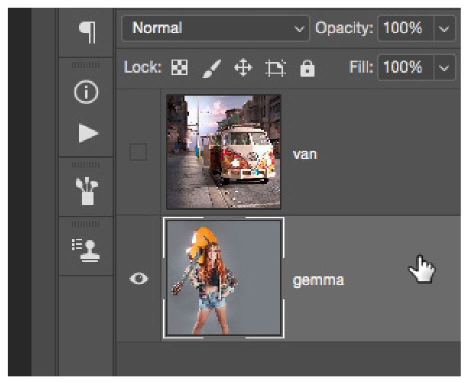
Combining a foreground subject and a background image

This tutorial content is available for download

Compositing is the name given to the process where you combine two or more visual elements in order to make them look like they are all part of the same scene. There are a number of ways to create composite images. In our tutorial, we will cover the grey-screen composite technique. It is a method preferred by many visual professionals and is quite easy to master.

When photographers shoot subjects for this kind of technique, having a flat, featureless background is a key consideration. It doesn't necessarily have to be grey to begin with. You can alter the background colour once you have it up and running in Photoshop. A subject photographed next to a flat living room wall will work fine if evenly lit. Essentially, what you are looking for is a nice clean edge between your subject and their background when you photograph them which will aid you when you come to mask them out.

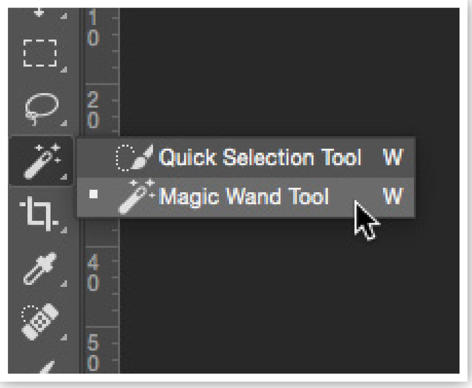
This composite consists of 2 images. A background image of a camper van and our foreground subject, a model called Gemma. Our images are 4000px wide x 4000px high. Any values we use during the tutorial are based on this image size. If you are working with images larger or smaller, the values you use may need to alter accordingly.



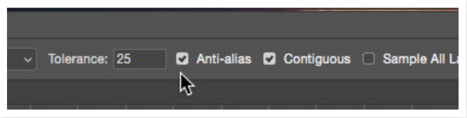
Opacity: 100%

Fill: 100%

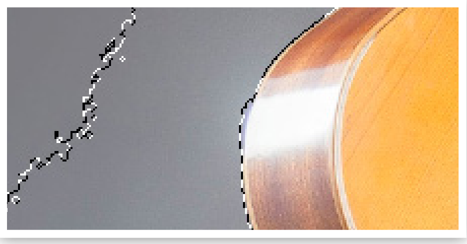
01 The starting point for our composite is to load up both images into layers in a new Photoshop document. Make the bottom layer our subject and name it 'gemma'. The layer above will be our background, so name that 'van'.



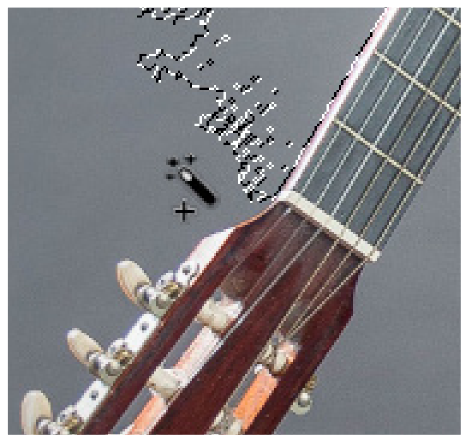
02 For the moment, click on the eye icon on the 'van' layer to make it invisible so we can work on Gemma in the layer below. Make sure the 'gemma' layer is active. Go to the toolbar and select the Magic Wand Tool.



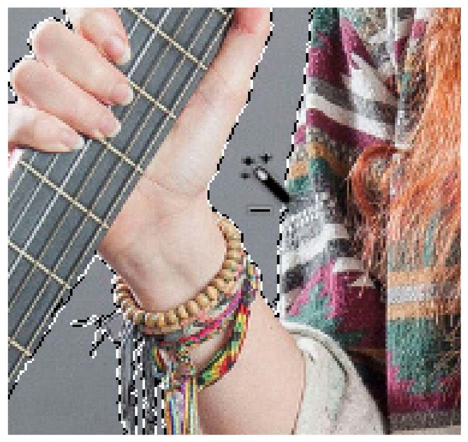
Tolerance: 25 ☑ Anti-alias ☑ Contiguous ☐ Sample All L



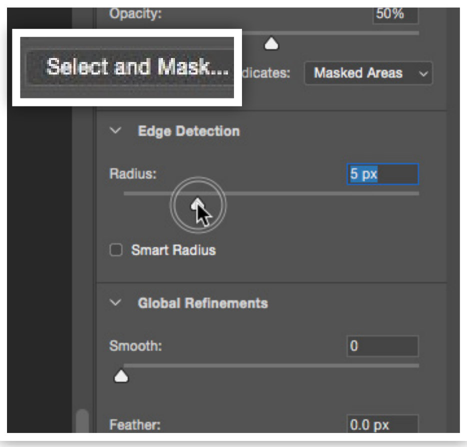
03 In the context menu above, make your Tolerance setting 25 and make sure the Anti-alias and Contiguous boxes are ticked. To select all the grey background, click your Magic Wand Tool anywhere on the grey background.



04 If you hold the Shift key, each click will add more to the selection. The selection doesn't have to be super-accurate. We just need the basic outline of the character. You can also add the gaps under her arms and legs to the selection.



05 If you find you've gone over an area, you can press Alt on your keyboard, the + symbol will change to a - symbol and you can subtract parts of the selection by clicking on any of the areas in question.



Opacity: 50%

dicates: Masked Areas

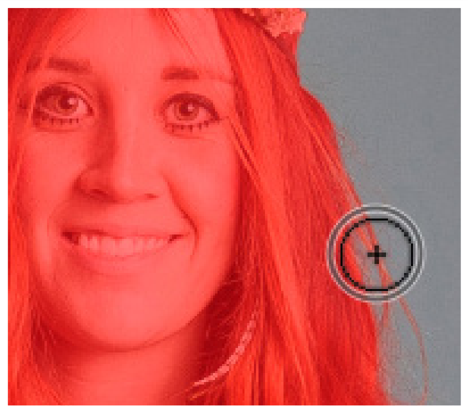
Radius: 5 px

☐ Smart Radius

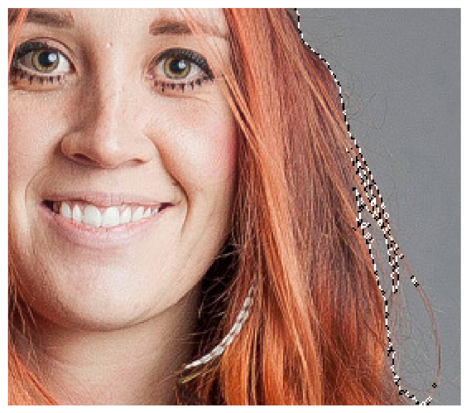
Smooth: 0

Feather: 0.0 px

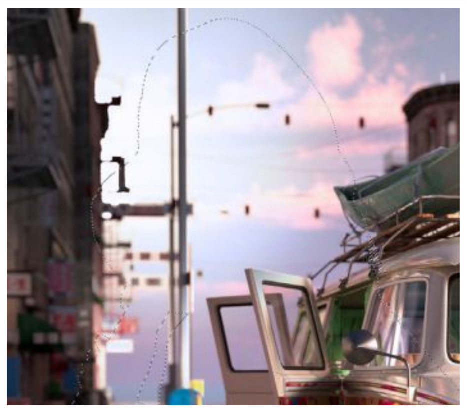
06 When you have the selection ready, click on the Select and Mask button in the top menu panel. This is new in Photoshop and works similar to Refine Edge. You can alter settings to improve the selection's refinement.



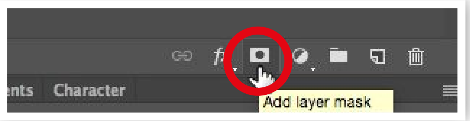
07 Brush around the ill-defined areas such as hair for a more refined edge. An Edge Detection Radius of about 5 pixels will stop the selection straying too far outside the outline of our character.

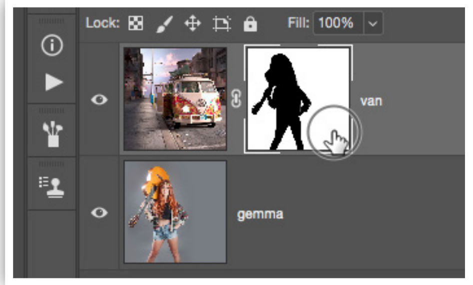


08 When you are happy with the adjustments you've made, click OK to continue. You will notice that your 'marching ants' return. This now denotes the newly refined selection. This will be the basis of our masking technique.

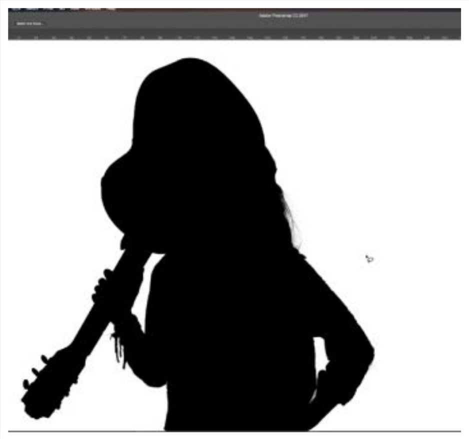


09 With your selection still active, click on your 'van' layer so it becomes active and click on its visibility icon to make it visible again. You should see the 'marching ants' in the shape of our model, overlaid on the street scene.

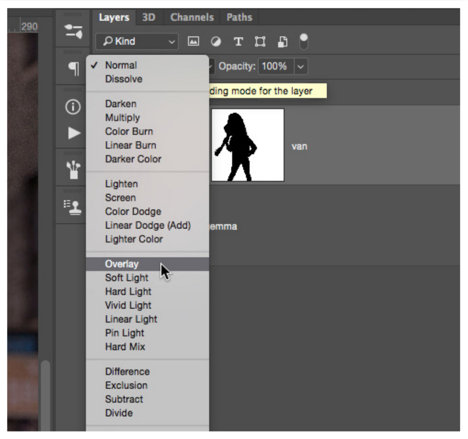

Character
Add layer mask


Lock:
Fill: 100%
van
gemma

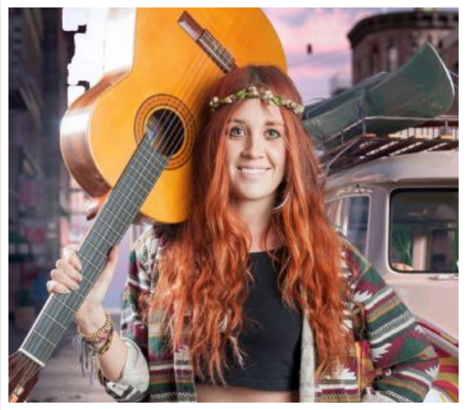
10 Add a layer mask to this layer. Click on the Add Layer Mask icon. A mask will be added to the 'van' layer. A black mask lets the image of the model show through. White areas prevent areas of the image below being seen.



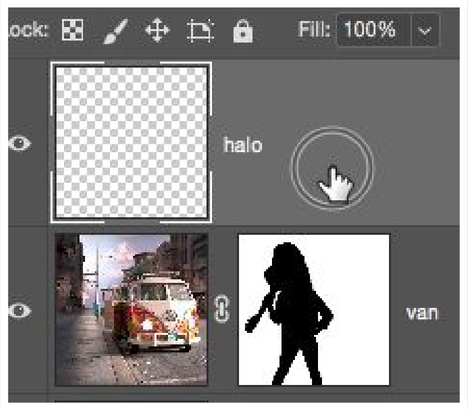
11 If you click on the masks thumbnail to activate it and then Alt + Left-click, you can view the mask on its own. The mask of the model should be black, and the background should be white. If not, you can press Cmd + I to invert the colours.


Layers
3D
Channels
Paths
Kind
Opacity: 100%
Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Hard Mix
Difference
Exclusion
Subtract
Divide
van

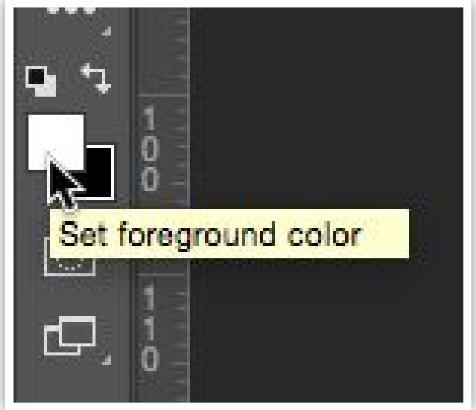
12 Press Alt + left-click again to return to your standard view. Click back on the 'van' thumbnail to activate it and then click on the Blend Mode button just above and set the Blend Mode to Overlay.



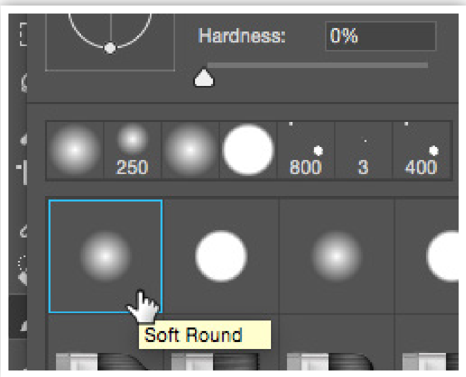
13 This method blends the two layers together in a much more subtle way than trying to cut and paste the model into the background scene of the van. With this technique, small details like fine hair are maintained.


Lock:
Fill: 100%
halo
van

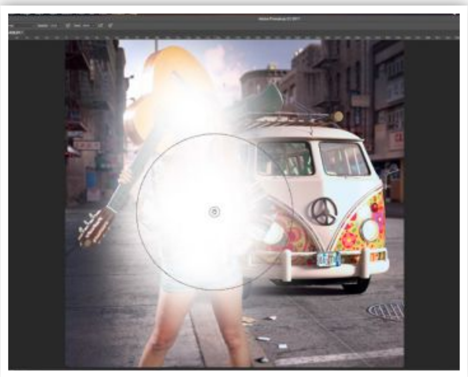
14 Create a new layer and call this one 'halo'. We are going to add an area of brightness around our character to help her stand out from the background. Make sure the 'halo' layer is active.


Set foreground color

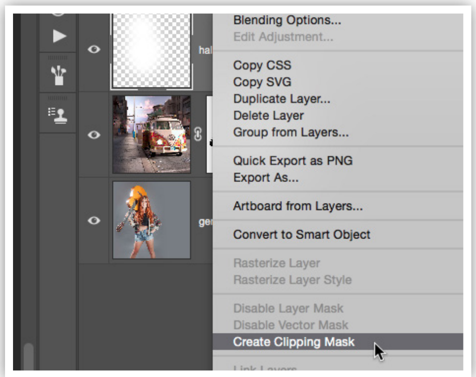
15 Pressing D on your keyboard will set foreground to black and background to white. Press X and you can toggle the default. Press X until the foreground shows white and background shows black.


Hardness: 0%
250
800
3
400
Soft Round

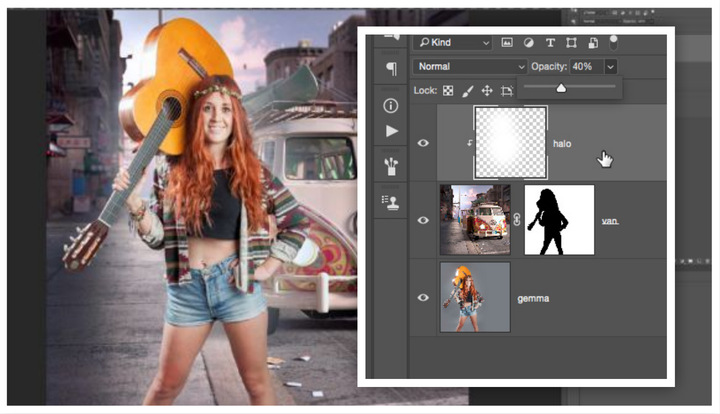
16 Press B to activate your Brush Tool and from the context menu at the top, select a large, soft brush. Our image size requires a brush size of about 2000px. Paint a white halo over our character on the 'halo' layer.



17 The first thing you will notice is that we have painted white over the image of the model and her background. We need our character to appear in front of the white halo, but we can remedy that in the next step.

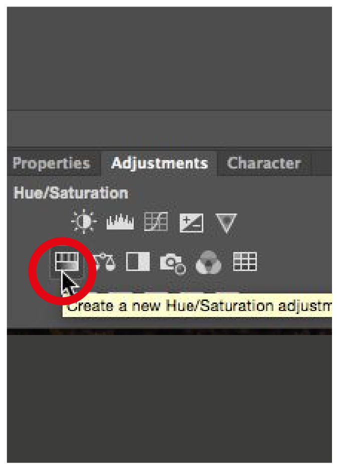

Blending Options...
Edit Adjustment...
Copy CSS
Copy SVG
Duplicate Layer...
Delete Layer
Group from Layers...
Quick Export as PNG
Export As...
Artboard from Layers...
Convert to Smart Object
Rasterize Layer
Rasterize Layer Style
Disable Layer Mask
Disable Vector Mask
Create Clipping Mask

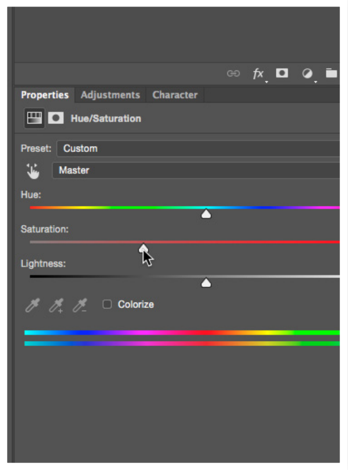
18 With the 'halo' layer active, right-click on its thumbnail and select Create Clipping Mask from the menu. The white halo will appear as if it is now behind our character, even though it is above her layer in our stack.

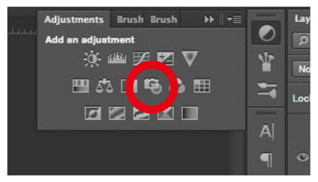

Kind
Normal
Opacity: 40%
Lock:
halo
van
gemma

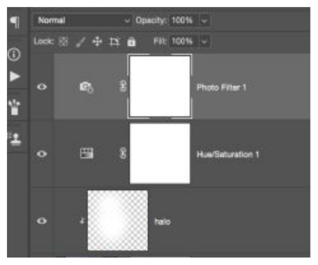
19 The layer of white has used the mask below it to create a hole that lets the model show through not only the ‘van’ layer, but also the ‘halo’ layer above. Decrease its opacity by moving the Opacity slider to about 40%.

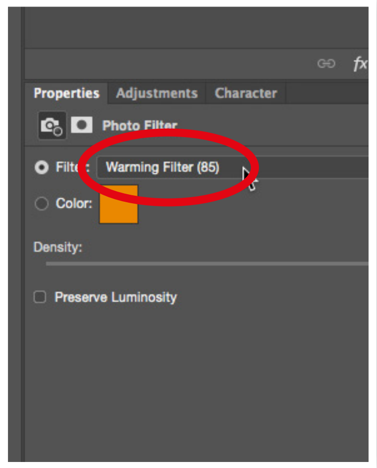
20 We now have the basis of our image. We have our background and our character with a little halo around her to help separate her from the background. Now we can use a couple of effects to add drama.


Properties
Adjustments
Character
Hue/Saturation
Create a new Hue/Saturation adjustm


Properties
Adjustments
Character
Hue/Saturation
Preset: Custom
Master
Hue:
Saturation:
Lightness:
Colorize

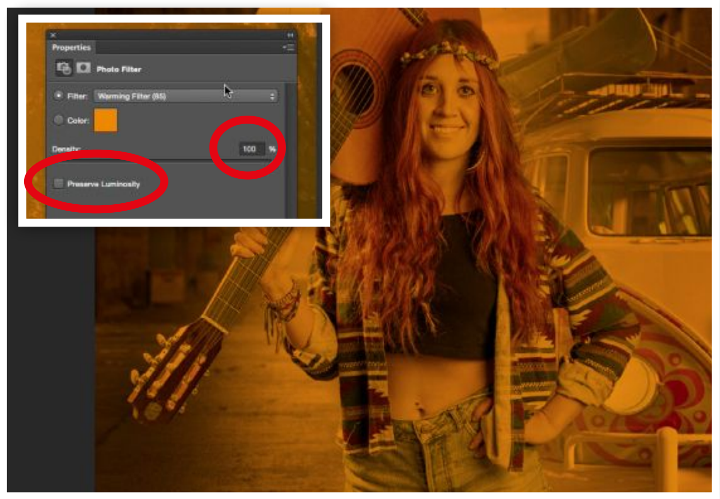

Adjustments
Brush
Brush
Add an adjustment

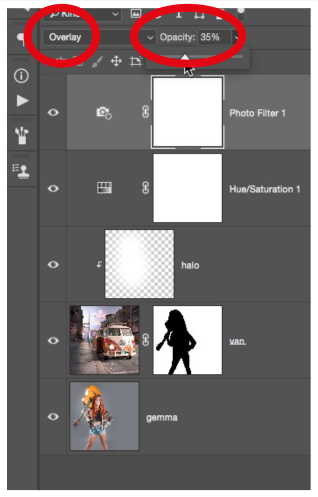

Normal
Opacity: 100%
Lock:
Fill: 100%
Photo Filter 1
Hue/Saturation 1
halo


Properties
Adjustments
Character
Photo Filter
Filter: Warming Filter (85)
Color:
Density:
Preserve Luminosity

21 An easy way to get your elements to gel is by clicking on your Adjustments button and adding a Hue/Saturation adjustment layer. Make sure it is at the top of your layer stack and set the Saturation to about -35 to reduce the vibrance.

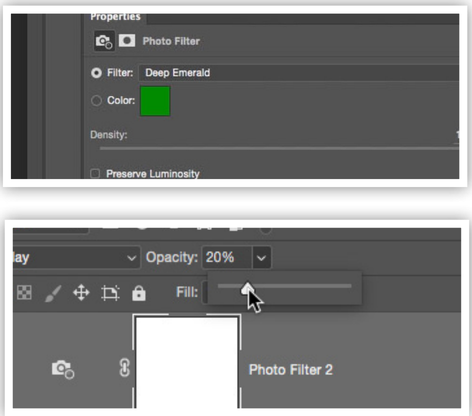
22 Next, go back to your Adjustments panel and click on Photo Filter which will add the Photo Filter adjustment above the Hue/Saturation 1 layer. By default it is set to add a Warming Filter (85) value to the image. This is fine.


Properties
Photo Filter
Filter: Warming Filter (85)
Color:
Density: 100 %
Preserve Luminosity

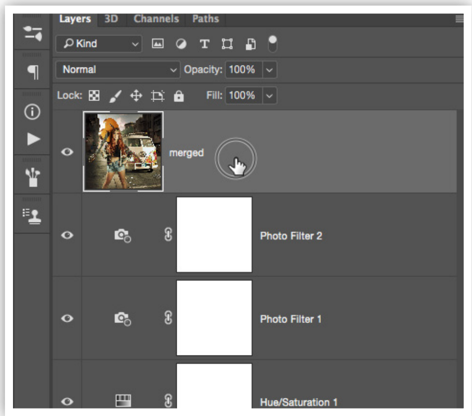

Overlay
Opacity: 35%
Photo Filter 1
Hue/Saturation 1
halo
van
gemma

23 You just need to change the Density setting to 100% and make sure Preserve Luminosity is not checked. The image will take on a heavy orange colour cast, but we will address that next.

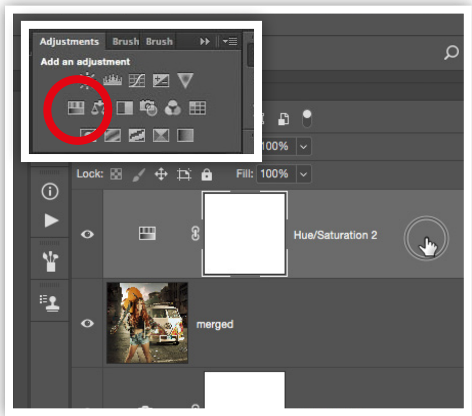
24 With Photo Filter 1 layer active, click on the Blend Mode button and choose Overlay from the dropdown menu. Set the layer opacity to about 35%. We’ve added a colour cast and slightly boosted the contrast, but we can take it further.


Properties
Photo Filter
Filter: Deep Emerald
Color:
Density:
Preserve Luminosity
Opacity: 20%
Fill:
Photo Filter 2

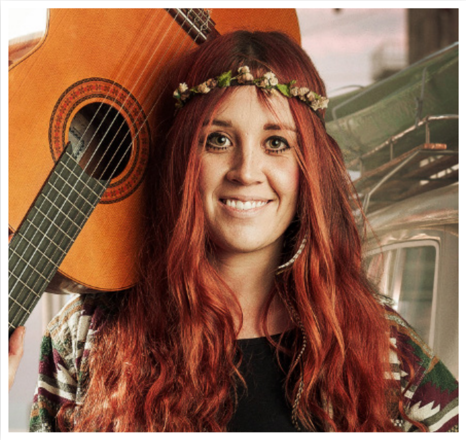
25 Add another Photo Filter and make the Filter colour Deep Emerald. Make the Density 100% and ensure that Preserve Luminosity is not checked. Set this layer to Overlay and make its layer Opacity about 20-30%.


Layers 3D Channels Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
merged
Photo Filter 2
Photo Filter 1
Hue/Saturation 1

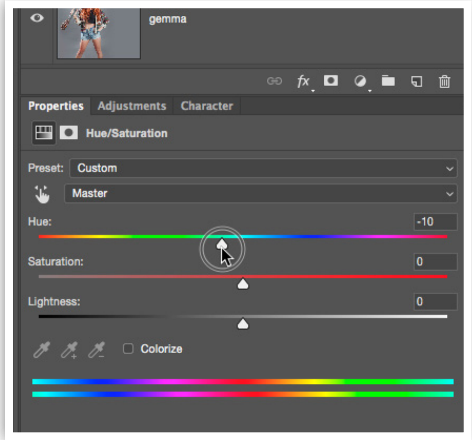
26 When you are happy with the balance of the two filters, press Shift + Alt + Cmd + E to create a new layer that is a merged version of all the visible layers below. Name this layer 'merged'.


Adjustments Brush Brush
Add an adjustment
100%
Lock:
Fill: 100%
Hue/Saturation 2
merged

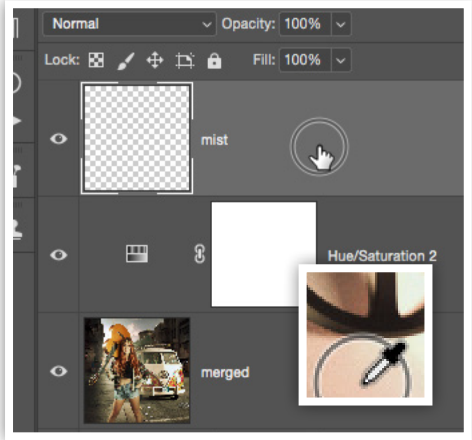
27 Looking at the image at this point, it would be nice to make our character's skin a little more golden. This can be done by clicking on the Adjustments button and adding a new Hue/Saturation layer.



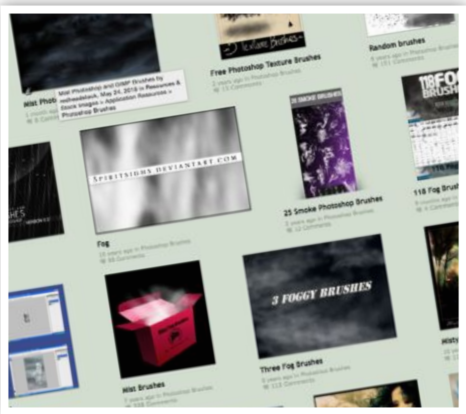
28 Move the Hue slider to the left and you will see the colours alter. Blues become more turquoise green, greens become more yellow orange. This means our model's skin will become more golden in colour.


gemma
Properties Adjustments Character
Hue/Saturation
Preset: Custom
Master
Hue: -10
Saturation: 0
Lightness: 0
Colorize

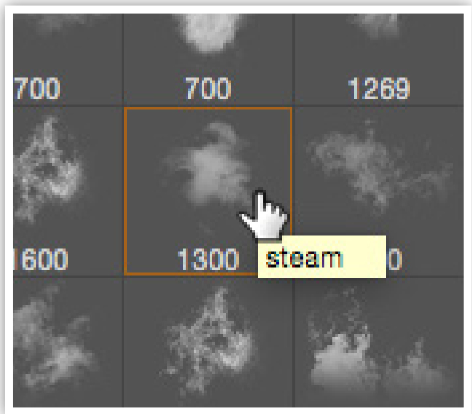
29 A Hue value of -10% should be ample. Let's create a little foreground mist or smoke to add a little more drama. We just need to make sure it sits well with the colour scheme we have created for this image.


Normal
Opacity: 100%
Lock:
Fill: 100%
mist
Hue/Saturation 2
merged

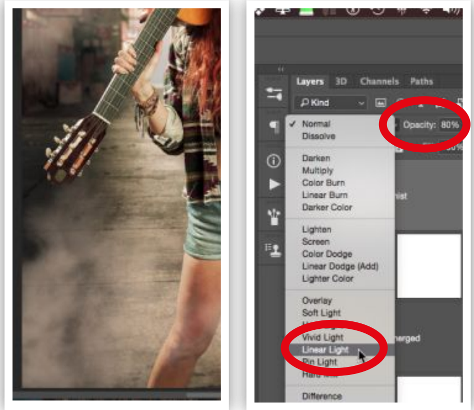
30 Press Shift + Cmd + N to create a new layer called 'mist'. Press I to activate your Eyedropper Tool and sample the van body just below the peace symbol and make it your foreground colour. Press B to activate your Brush Tool.


Free Photoshop Texture Brushes
Random brushes
25 Smoke Photoshop Brushes
3 FOGGY BRUSHES
Three Fog Brushes
Fog
Mist Brushes

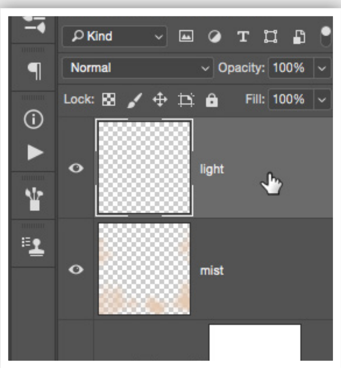
31 You could manually paint daubs of your sample foreground colour to try and emulate mist or smoke. The easiest and most effective way to create mist, fog or smoke, is to visit DeviantArt. com and search for 'fog brushes for photoshop'.


700
700
1269
600
1300
steam
0

32 There are many clever people who have created wonderful brushes that you can download and use for free. Select a preset brush from your context menu and set its size to be large enough to span the width of the foreground.


Layers 3D Channels Paths
Kind
Opacity: 80%
Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Vivid Light
Linear Light
Pin Light
Difference

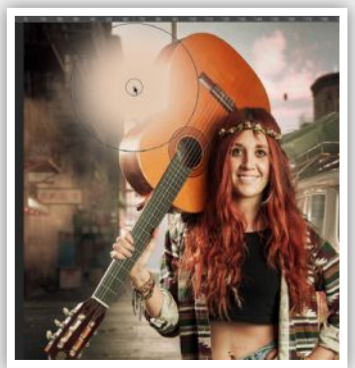
33 Our example requires the brush to be 3100px wide. Use your fog brush to stamp the sampled colour into the foreground, and we have our mist layer. Set the 'mist' layer opacity to about 80% and set its blend mode to Linear Light.

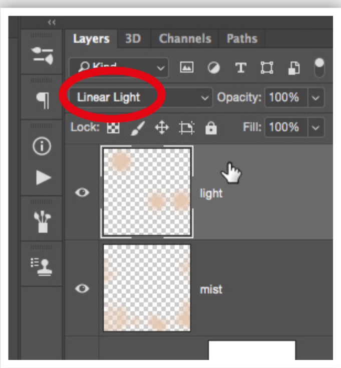


Kind

Normal Opacity: 100%

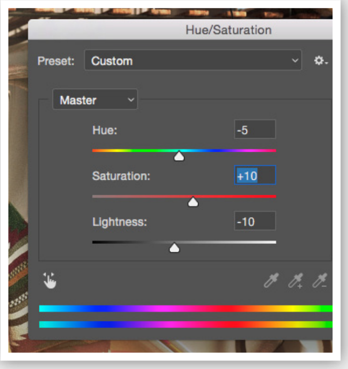
Lock: Fill: 100%





Linear Light Opacity: 100%

Lock: Fill: 100%



Preset: Custom

Master

Hue: -5

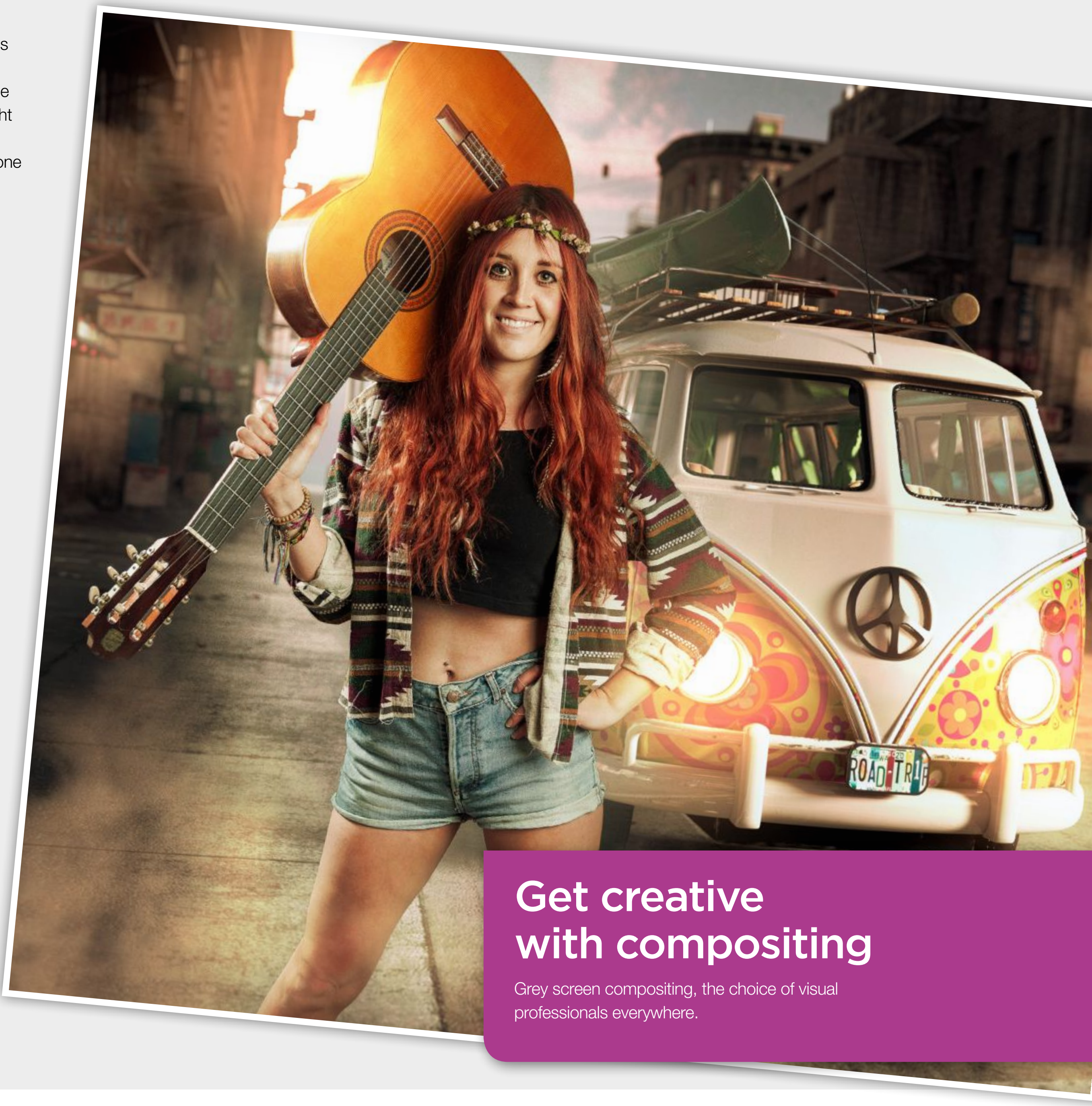
Saturation: +10

Lightness: -10

34 We can also add a light source. Press Shift + Cmd + N to create another new layer and name it ‘light’. Select a large round, soft brush and make the size about 1000px and paint our previously sampled foreground colour into the an area where the sun might be.

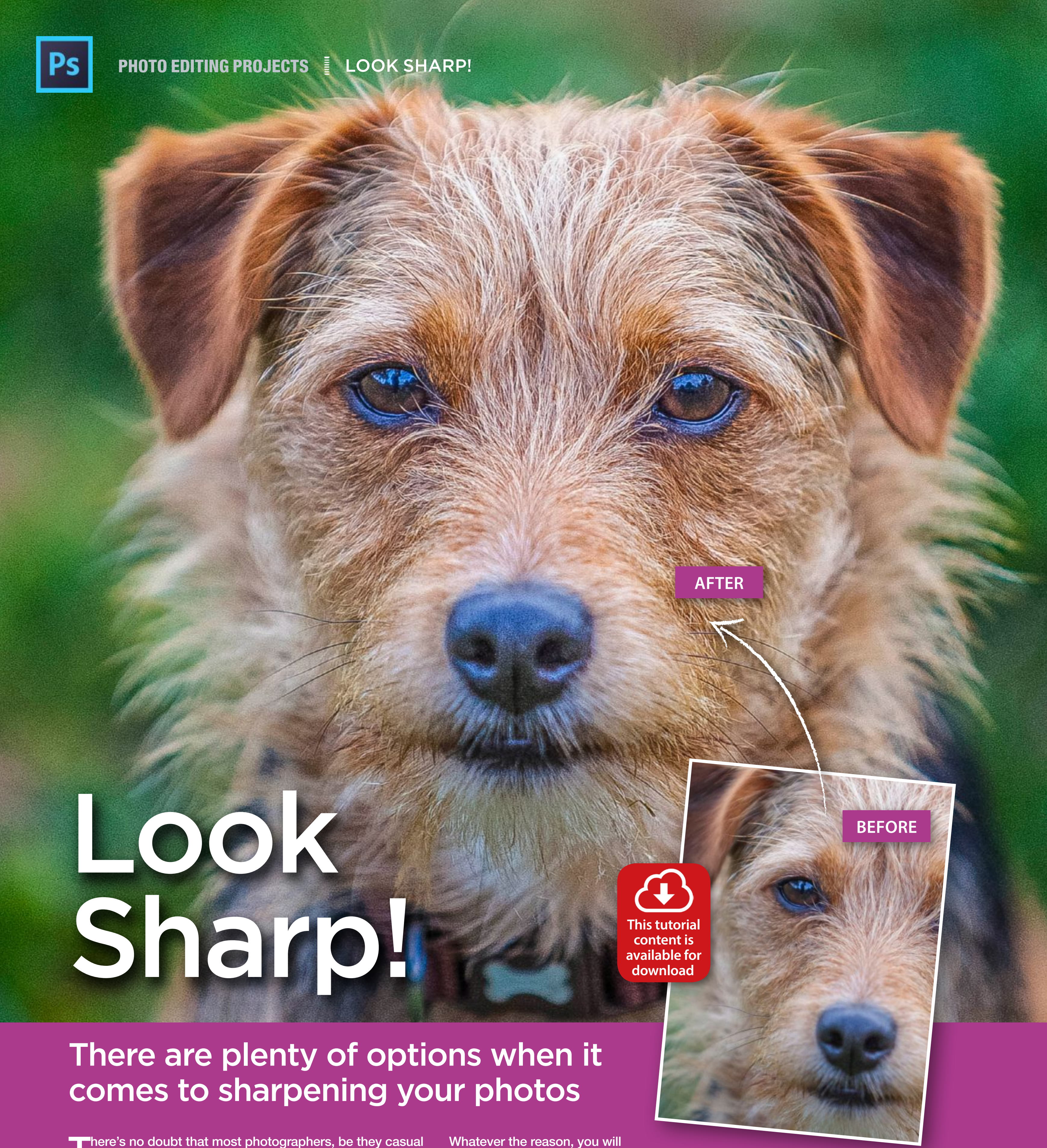
35 We can simulate a glowing sun and even headlights by setting its Blend Mode to Linear Light and changing its Hue/Saturation values. Our example ‘sun’ layer has values of Hue -5, Saturation 10 and Lightness -10 to create a yellow/orange glowing light effect.

36 That concludes this tutorial. We’ve created a composite image with added smoke and light effects that transform the two blended images into one cohesive final result.



Get creative with compositing

Grey screen compositing, the choice of visual professionals everywhere.



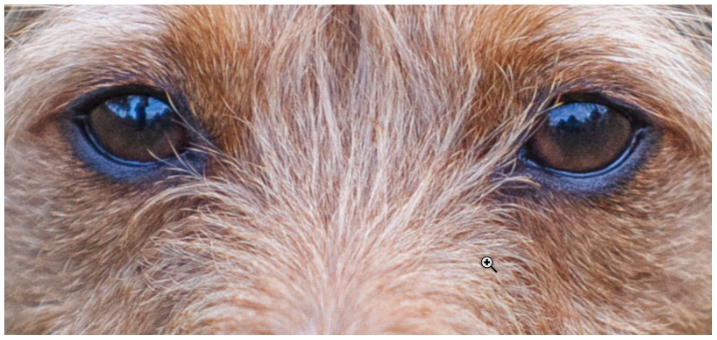
Look Sharp!

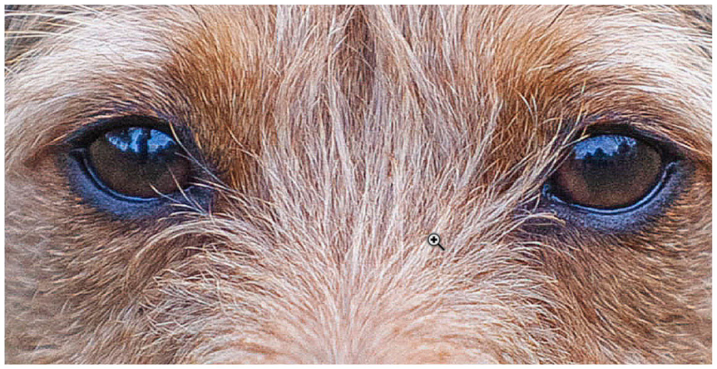
This tutorial content is available for download

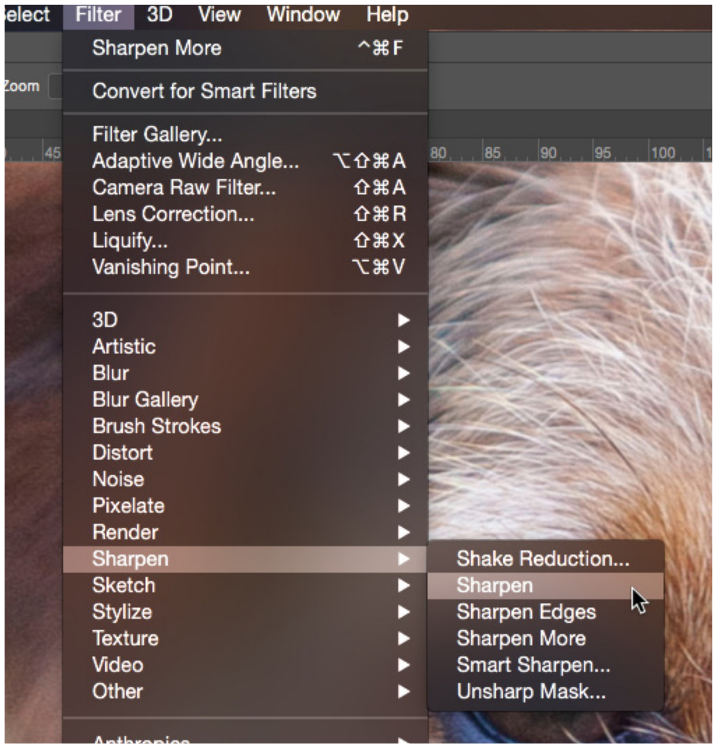
There are plenty of options when it comes to sharpening your photos

There's no doubt that most photographers, be they casual enthusiasts or pros, would place image sharpness in the top two or three requirements for the perfect photo, along with good dynamic range and composition. There will always be times though, when the sharpness of the image is compromised by the optical quality of the lens being used, camera shake, slight mis-focus, even atmospheric haze. Whatever the reason, you will have encountered the scenario where the best shot of a particular sequence is slightly blurred or out of focus. In this tutorial, we will cover basic sharpening and then move on to the Sharpen Tool, High Pass Sharpening, Unsharp Mask, Smart Sharpen and then look at how Adobe Camera Raw can help.

Basic Sharpening



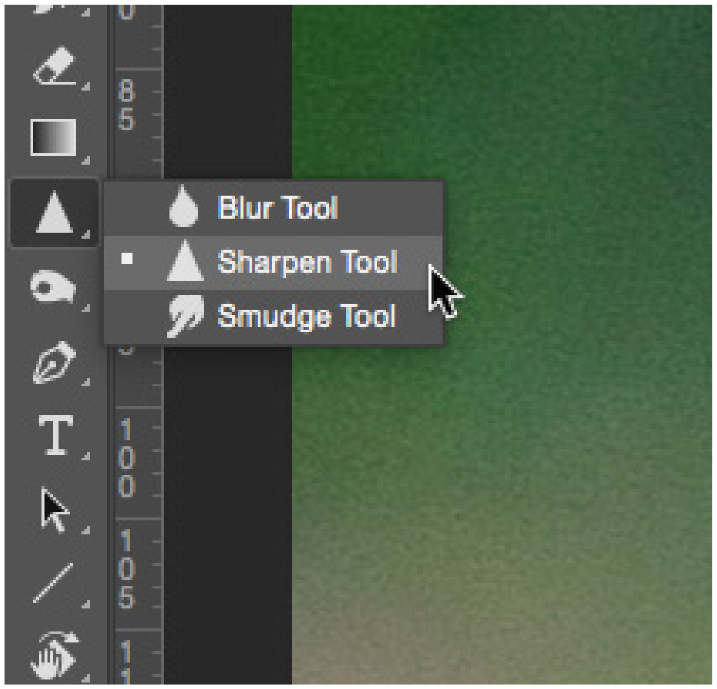


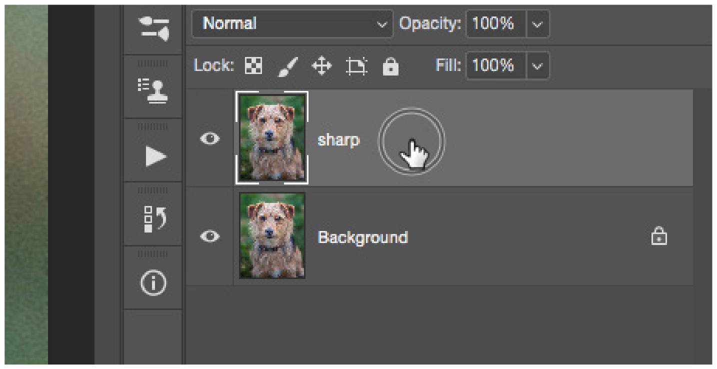

elect
Filter
3D
View
Window
Help
Sharpen More ^⌘F
Zoom
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Shake Reduction...
Sharpen
Sharpen Edges
Sharpen More
Smart Sharpen...
Unsharp Mask...

01 Sharpening is a process of increasing the contrast between edge details and the pixels they contain. Light pixels become a little lighter and dark pixels become a little darker. This is controlled by algorithms that analyse the image.

02 We'll take you through some of the interesting sharpening options and methods available. It starts with the basic sharpen filters that are a preset amount that you can apply as many times as you want. You have little control over these.

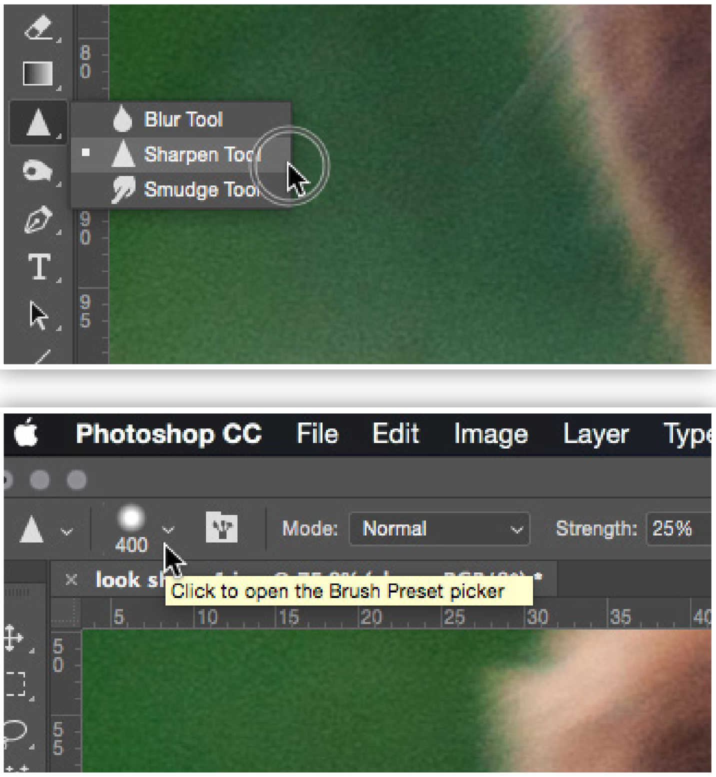
Sharpen Tool


Blur Tool
Sharpen Tool
Smudge Tool

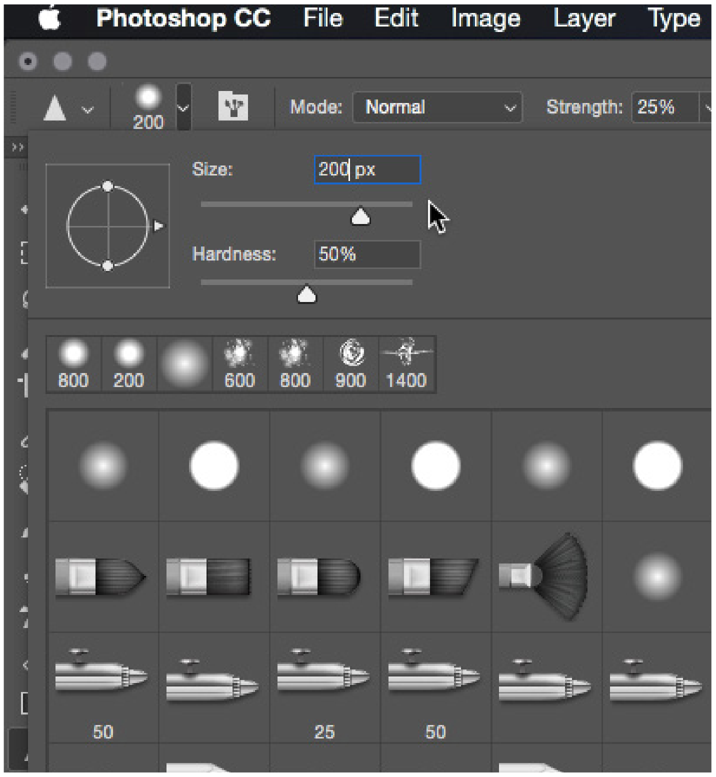

Normal
Opacity: 100%
Lock:
Fill: 100%
sharp
Background

01 Next up is the Sharpen Tool which can be found in the toolbar. It behaves like a sharpening brush. Anything you 'paint' over will become sharper by an amount you set.

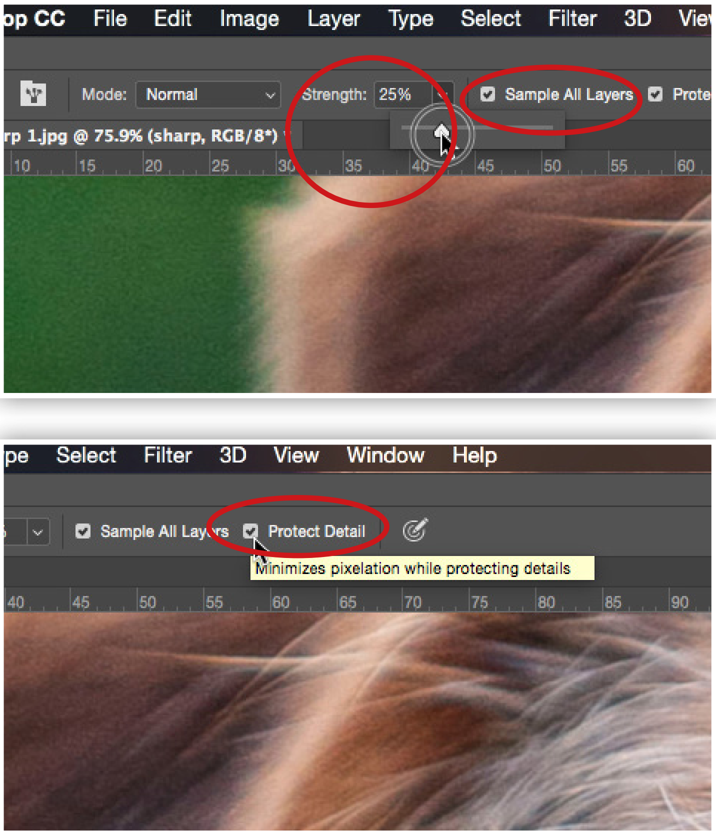
02 Here is an image of a dog called Alfie that is slightly soft and could benefit from some additional sharpness. Press Cmd + J to create a duplicate layer and name it 'sharp'. This keeps the original image intact should it be needed.


Blur Tool
Sharpen Tool
Smudge Tool
Photoshop CC File Edit Image Layer Type
400
Mode: Normal
Strength: 25%
Click to open the Brush Preset picker

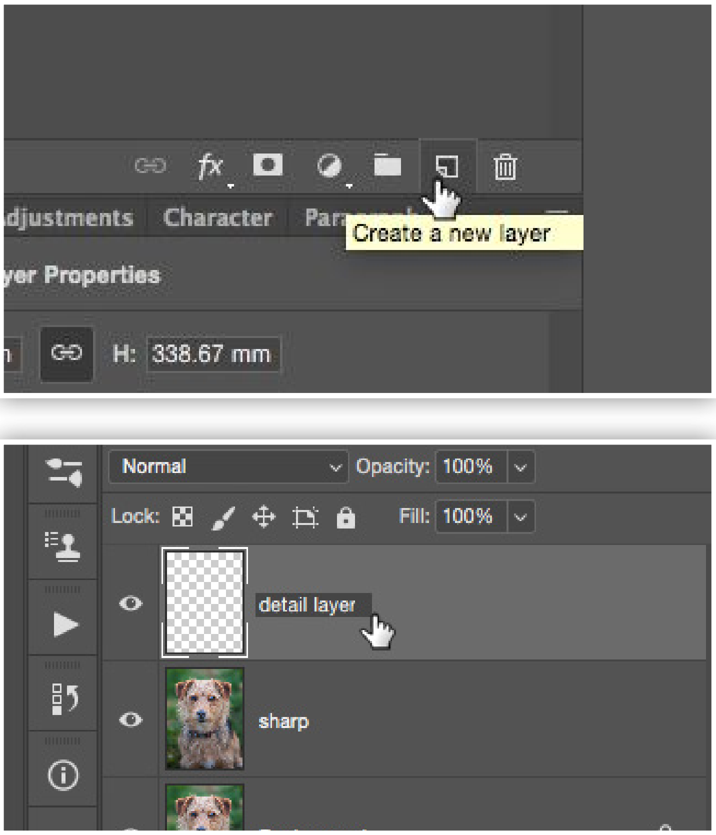
03 Select the Sharpen Tool from the toolbar, then Click on the Brush Preset picker from the top menu bar.


Photoshop CC File Edit Image Layer Type
200
Mode: Normal
Strength: 25%
Size: 200 px
Hardness: 50%
800 200 600 800 900 1400
50 25 50

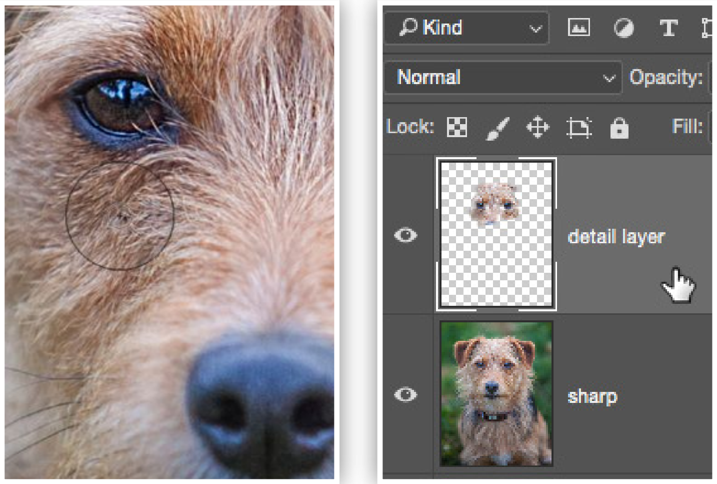
04 The lion image is 3037 pixels wide x 4000 pixels high, so a brush of about 200px is fine. Set the hardness to about 50%.


op CC File Edit Image Layer Type Select Filter 3D View
Mode: Normal
Strength: 25%
☑ Sample All Layers
☑ Protect
rp 1.jpg @ 75.9% (sharp, RGB/8*)
pe Select Filter 3D View Window Help
☑ Sample All Layers
☑ Protect Detail
Minimizes pixelation while protecting details

05 Make the Strength of the brush about 25% and make sure the Sample All Layers and Protect Detail button are checked. Protect Detail will attempt to minimise pixelation as you sharpen the image.

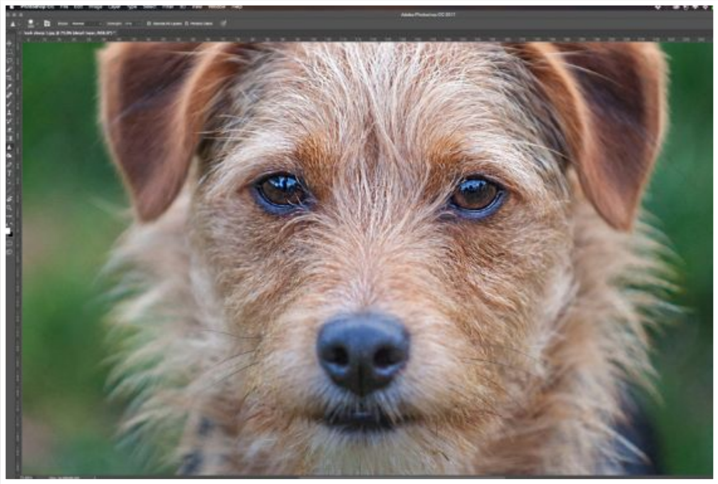

Create a new layer
djustments Character Para
yer Properties
H: 338.67 mm
Normal
Opacity: 100%
Lock:
Fill: 100%
detail layer
sharp

06 Next click on the Create New Layer button at the bottom of the layer stack. A new blank layer will appear. Make sure it is at the top of the stack and name it 'detail layer'. Make sure this layer is active.

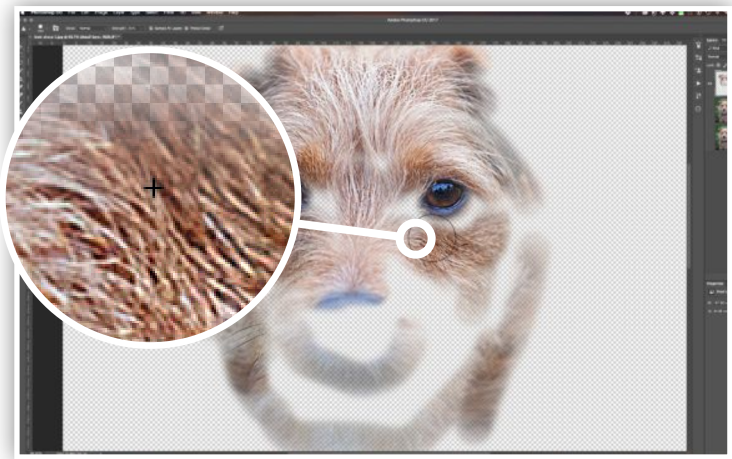


Normal
Opacity:

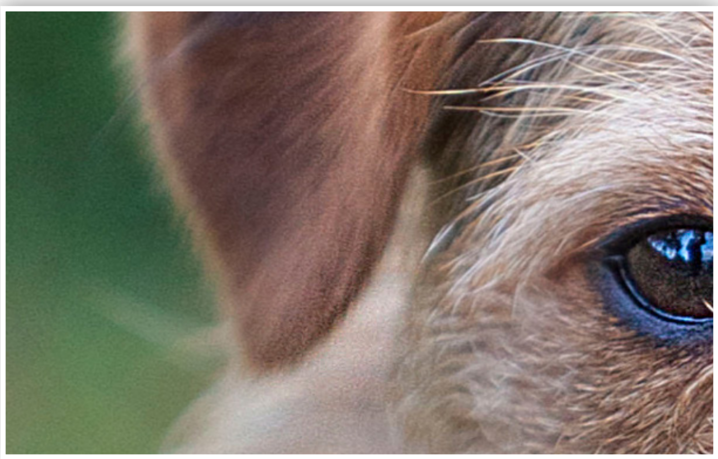
07 Take your Sharpen Tool brush and brush areas of the dog you want to be sharper. Each successive stroke will sharpen the image. Because you had selected Sample All Layers, the newly sharpened areas will appear on the 'detail layer' only.



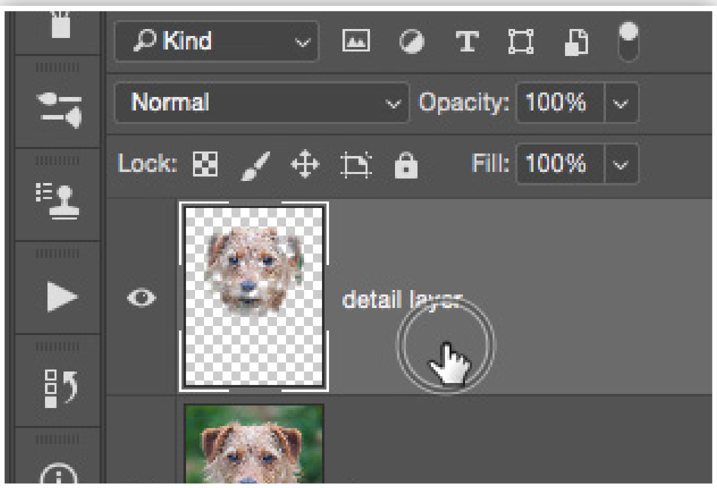
08 Work your way through the image applying brush strokes to the image and building up the sharpness. If you apply too much, you can always press Shift + Cmd + Z to step backwards and undo a number of brush strokes.



09 If you Alt + left-click on the 'detail layer' visibility icon, you'll be able to see exactly which areas have been sharpened. Press Alt + left-click to return to normal view.

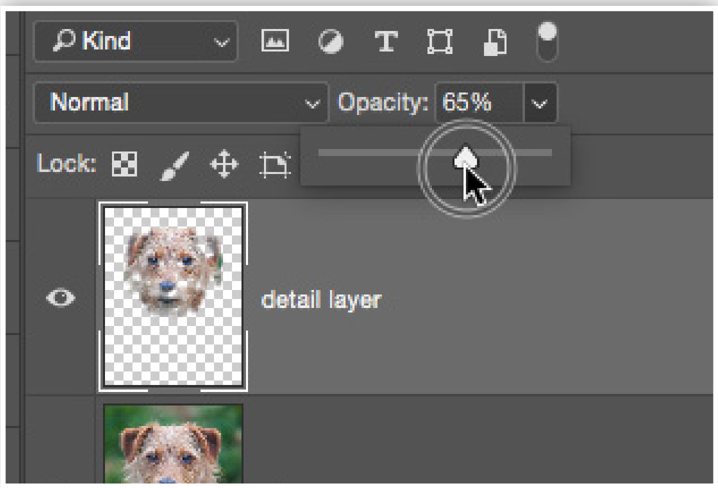


10 As there is a certain amount of the shot out of focus, due to a shallow depth of field, you only need to concentrate on the main fur of the dog itself.



Normal
Opacity: 100%
Fill: 100%

11 Your 'detail layer' will continue to fill with sharper detail as you work.

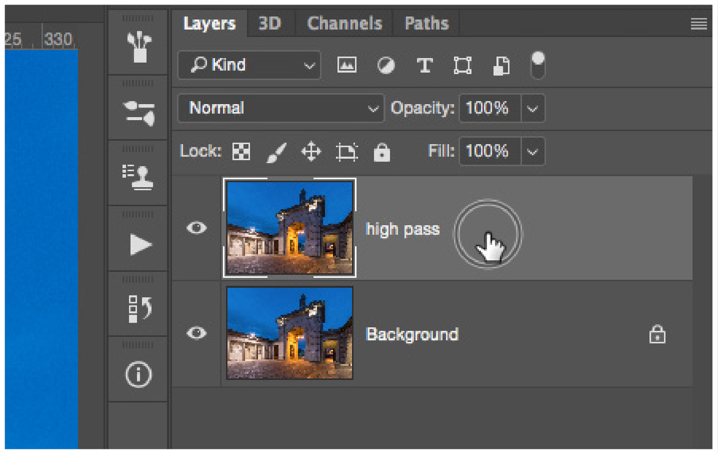


Normal
Opacity: 65%

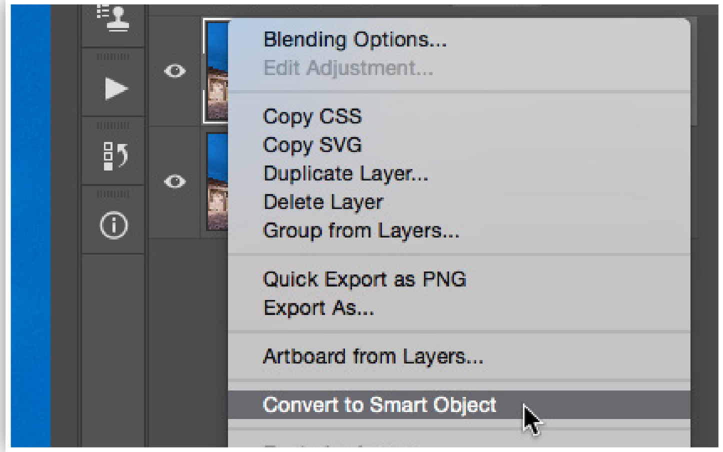
12 When you are done, if you happen to feel it is overdone, you can always click on the Opacity sliders and lower the 'detail layer' opacity until you have it as you like.

High Pass Sharpening

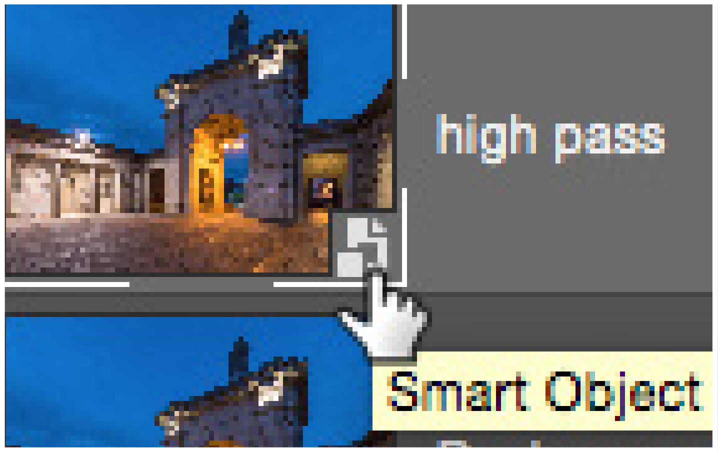
01 Our next sharpen method is known as High Pass Sharpening. It uses a detail layer that is blended back into the the original image. Here is an evening architectural image of the Royal William Yard that could do with some attention.


Layers
3D
Channels
Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
high pass
Background

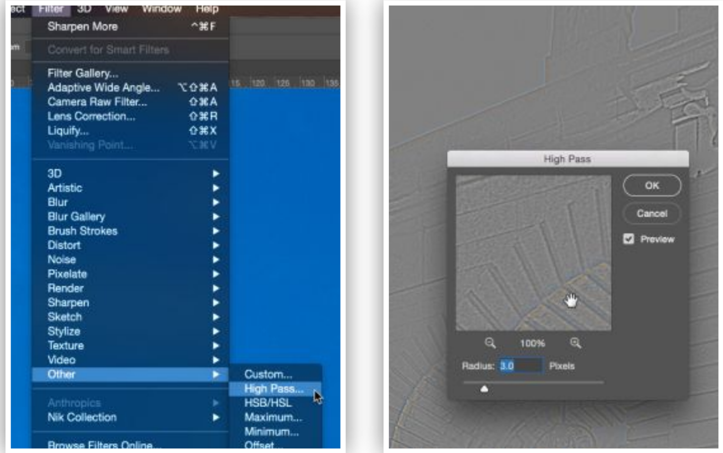
02 Normally, sharpening is a destructive method of editing but we can create a non-destructive version. Firstly, duplicate the original image by pressing Cmd + J. Name this new layer 'high pass'.


Blending Options...
Edit Adjustment...
Copy CSS
Copy SVG
Duplicate Layer...
Delete Layer
Group from Layers...
Quick Export as PNG
Export As...
Artboard from Layers...
Convert to Smart Object

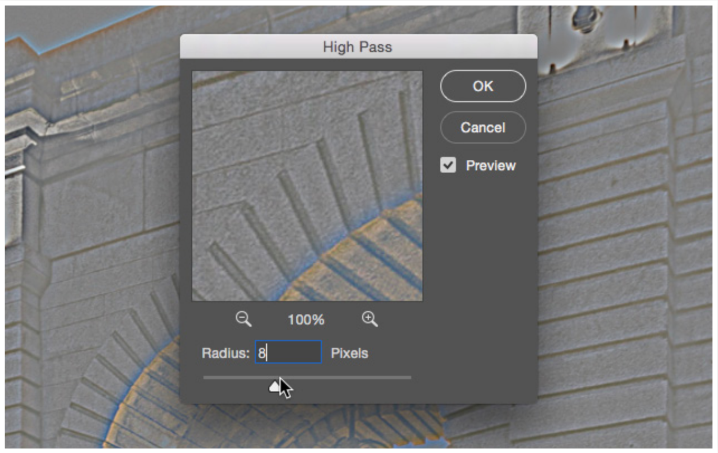
03 Make sure the 'high pass' layer is active then right-click on it and select Convert To Smart Object. A Smart Object can have a series of edits and adjustments made to it but the image's original pixel data is preserved.


high pass
Smart Object

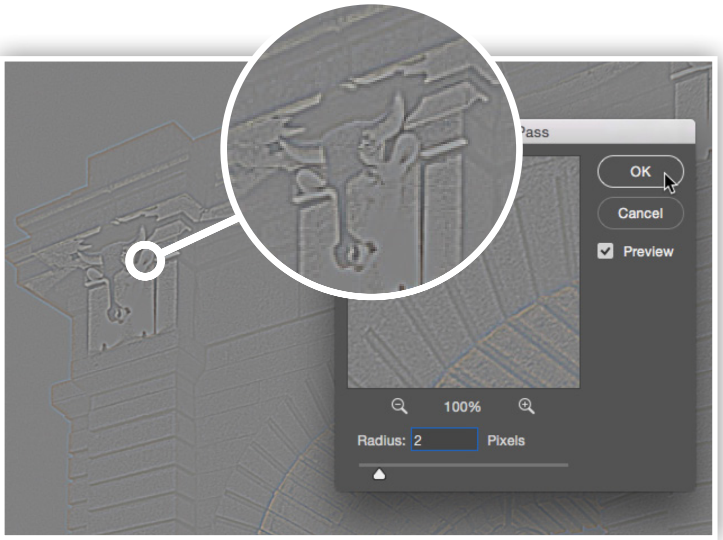
04 To confirm that the image is now a Smart Object, there will be a small icon in the lower right of the layer thumbnail.


Filter
3D
View
Window
Help
Sharpen More ^⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Anthropics
Nik Collection
Browse Filters Online...
Custom...
High Pass...
HSB/HSL
Maximum...
Minimum...
Offset...
High Pass
OK
Cancel
☑ Preview
100%
Radius: 3.0 Pixels

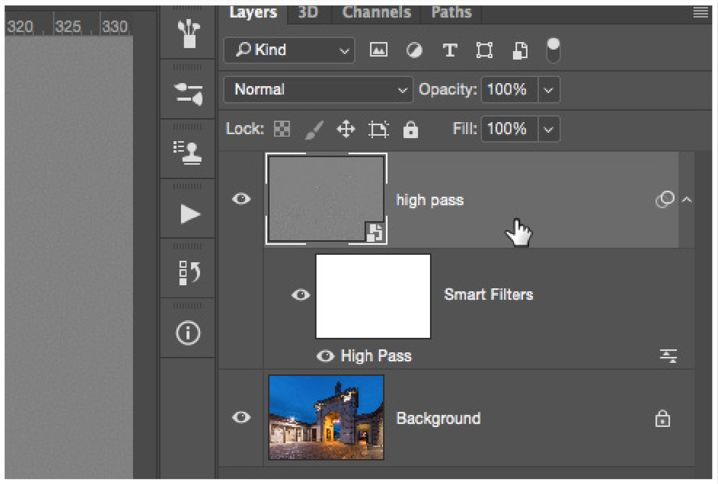
05 With the 'high pass' Smart Object layer still active, go to Filter > Other > High Pass. This opens the High Pass panel. You will notice the image is converted to what appears to be some kind of greyscale embossed image.


High Pass
OK
Cancel
☑ Preview
100%
Radius: 8 Pixels

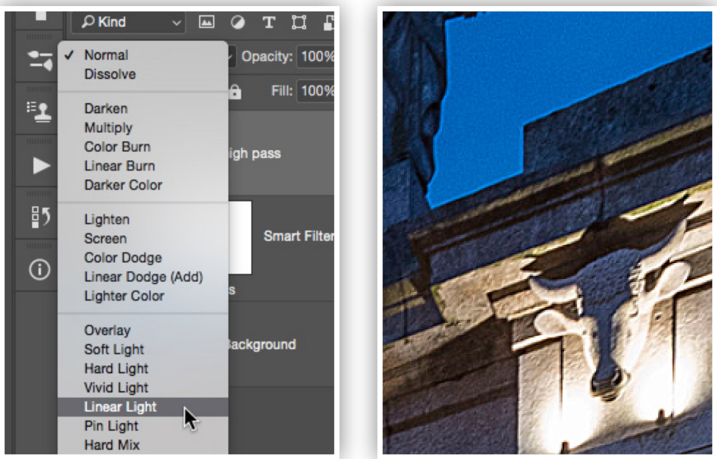
06 The High Pass filter attempts to remove colour data and just retain detail in greyscale form. Beware of using too high a Radius value as you will introduce fringing or haloing.


Pass
OK
Cancel
☑ Preview
100%
Radius: 2 Pixels

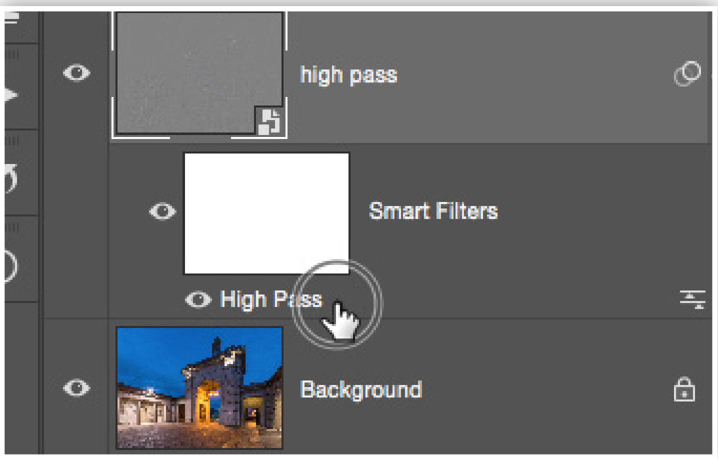
07 A value of around 2.0 pixels should be ample. If we need to alter this value later, we can. That's the beauty of using Smart Objects. Click OK when you are ready to proceed.


Layers 3D Channels Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
high pass
Smart Filters
High Pass
Background

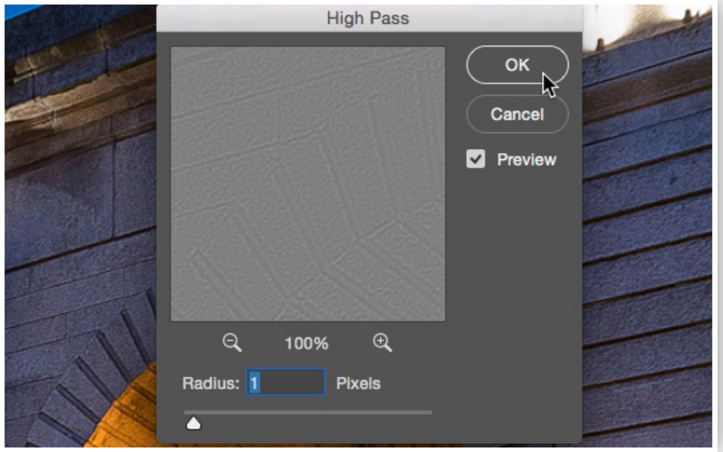
08 The 'high pass' layer will now be converted to a detail only layer. You will see the High Pass filter added below its thumbnail to indicate that the filter has been applied.


Kind
✓ Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Hard Mix
Opacity: 100%
Fill: 100%
igh pass
Smart Filter
ackground

09 Keep the 'high pass' layer active and change its Blend Mode to Linear Light. This will blend the detail of the this layer into the original 'Background' layer below it. The image will sharpen up significantly.


high pass
Smart Filters
High Pass
Background

10 As this is a non-destructive method of sharpening, if you want to alter the intensity of the 'high pass' detail layer, double-click on High Pass as listed under the Smart Filters layer.

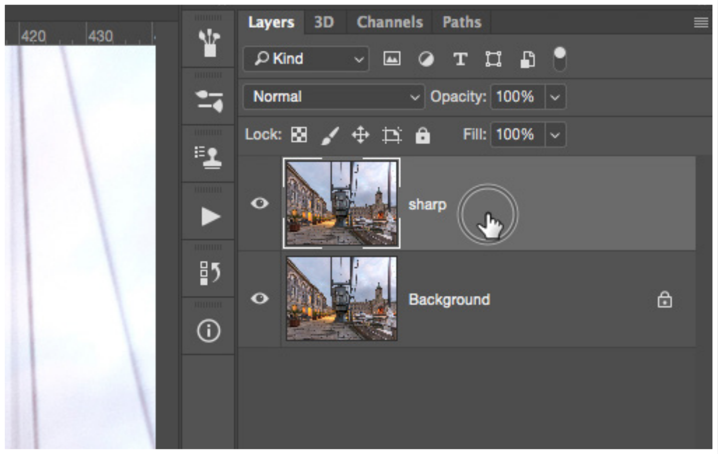

High Pass
OK
Cancel
☑ Preview
100%
Radius: 1 Pixels

11 This will reopen the High Pass filter options and you can change the Radius value to what ever you wish. In this case, we reduced it to 1 pixel. When you click OK, it will apply the new value.

12 Now that you're getting into your stride, we'll move on to some additional methods of sharpening.

Unsharp Mask

01 Next we'll look at Unsharp Mask and Smart Sharpen. These two options offer greater control of the sharpening you apply. We've got an image from the Royal William Yard again that has some fine details in it that we'd like to bring out as much as possible.


420
430
Layers
3D
Channels
Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
sharp
Background

02 Press Cmd + J to duplicate the base layer and name it 'sharp' once more. Remember, if you want, you can also convert it to a Smart Object and apply the sharpening then. It's just down to personal preference.

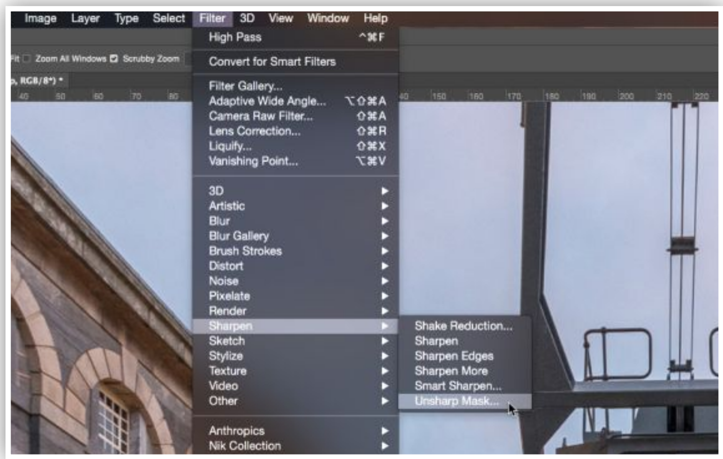
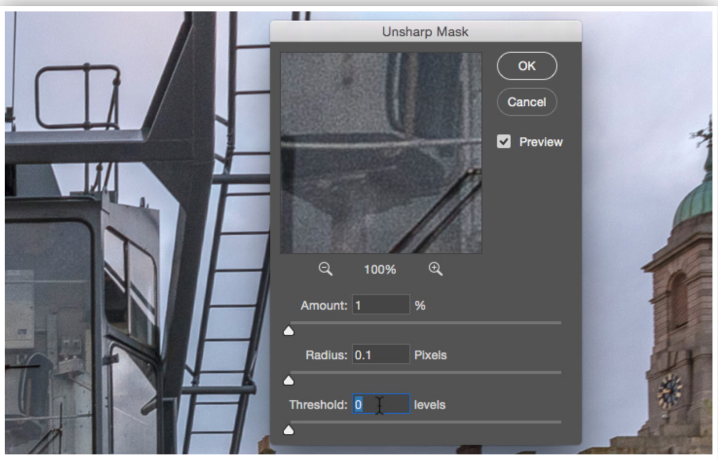


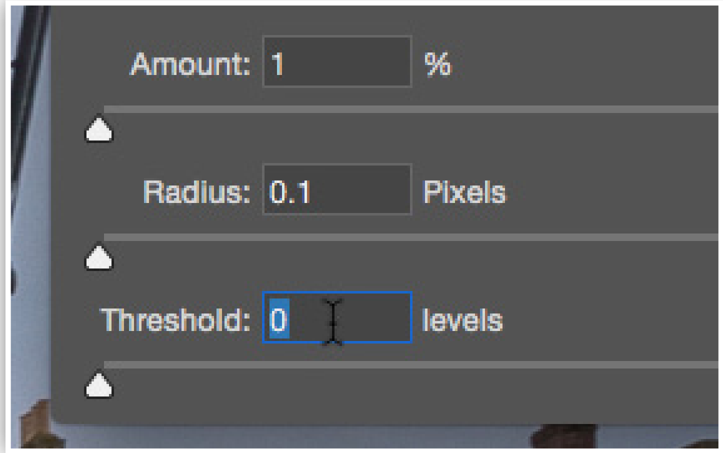
Image
Layer
Type
Select
Filter
3D
View
Window
Help
High Pass ^⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Anthropics
Nik Collection
Shake Reduction...
Sharpen
Sharpen Edges
Sharpen More
Smart Sharpen...
Unsharp Mask...

03 With the 'sharp' layer active, go to Filter > Sharpen > Unsharp Mask. This will open the Unsharp Mask dialog panel.


Unsharp Mask
OK
Cancel
Preview
100%

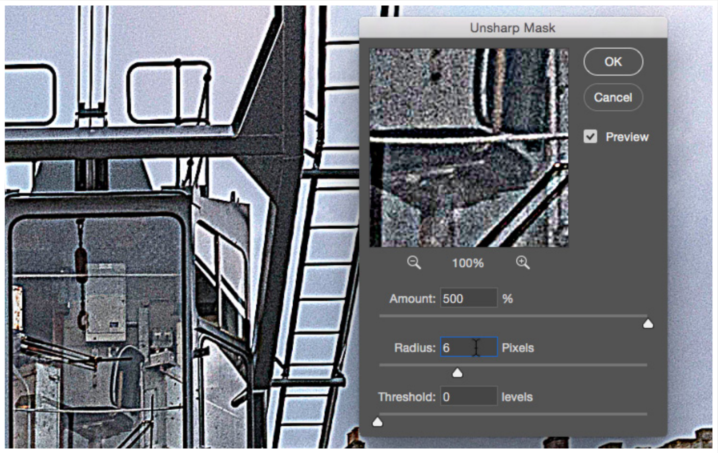
Amount: 1 %
Radius: 0.1 Pixels
Threshold: 0 levels

04 You have three values to contend with. These, when used in combination will affect the contrast of the pixels and their nearest neighbours in the image.



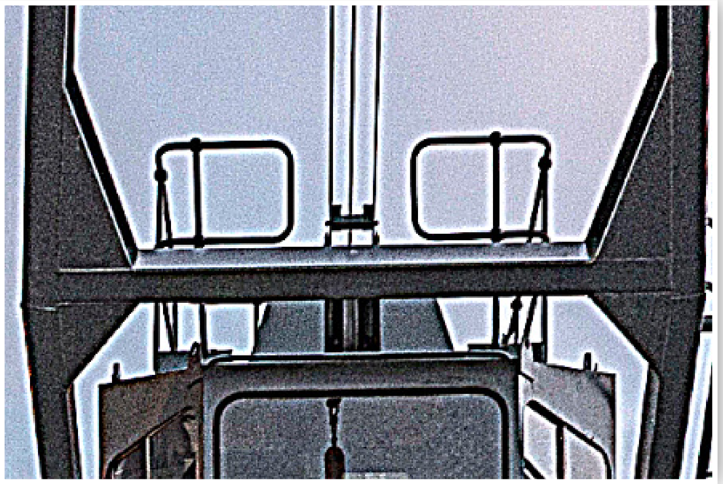
Amount: 1 %
Radius: 0.1 Pixels
Threshold: 0 levels

05 Amount is just the overall strength of the masking you're going to apply. Radius is how wide an area between contrasting edges is affected. Threshold will alter the sharpening amount based on how tonally different adjacent pixels are to each other.

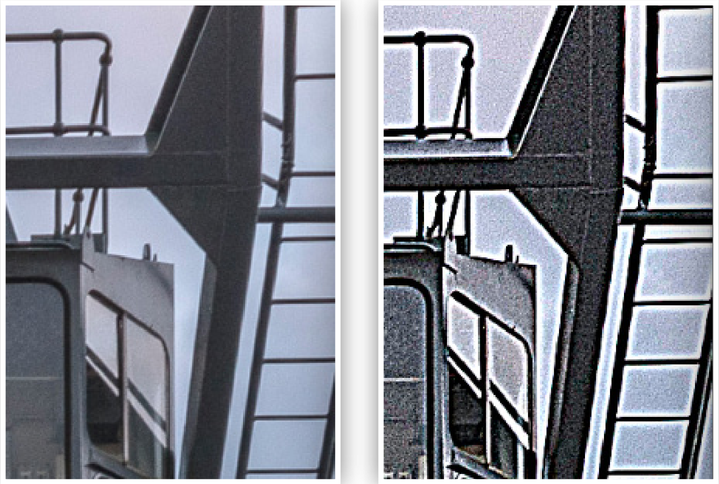

Unsharp Mask
OK
Cancel
Preview
100%

Amount: 500 %
Radius: 6 Pixels
Threshold: 0 levels

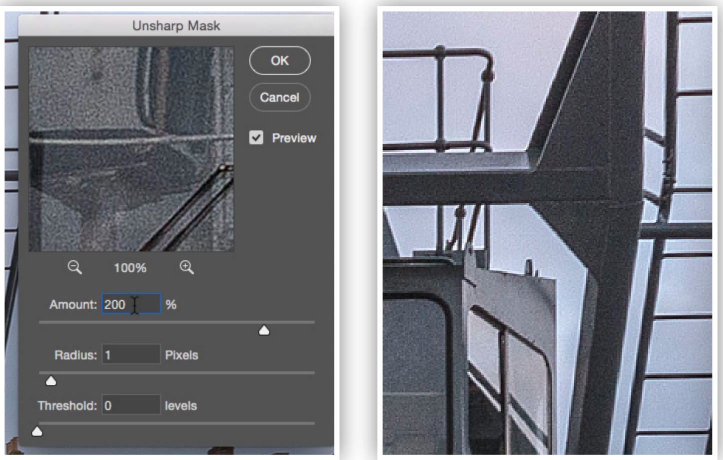
06 Let's start by showing you what the image looks like when using settings that are completely incorrect. The Amount is set to 500% and the Radius is 6.0 pixels. As you can see, the image has very large fringes appearing, destroying the photo.



07 The areas of highest contrast in the image, such as the black cables and metal structure against a bright sky demonstrate what is happening. The areas where light and dark pixels meet has had a large increase in contrast in a 6 pixel wide radius.

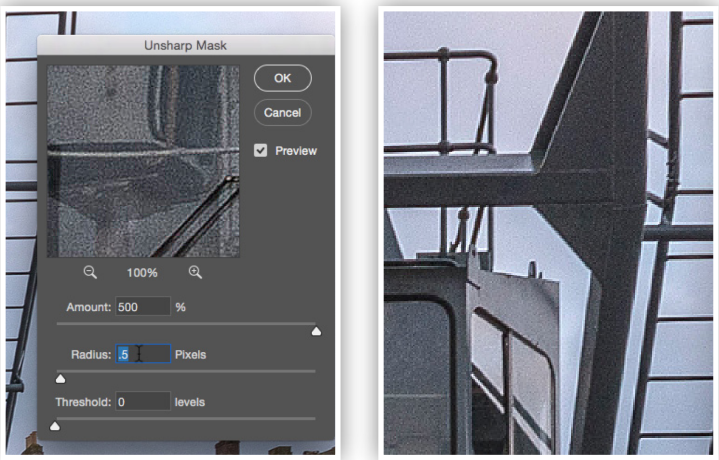


08 The structure has gone darker and the areas of light pixels that touch the structure within the Radius value set, have been over brightened, creating the large halo. A more delicate approach is called for.



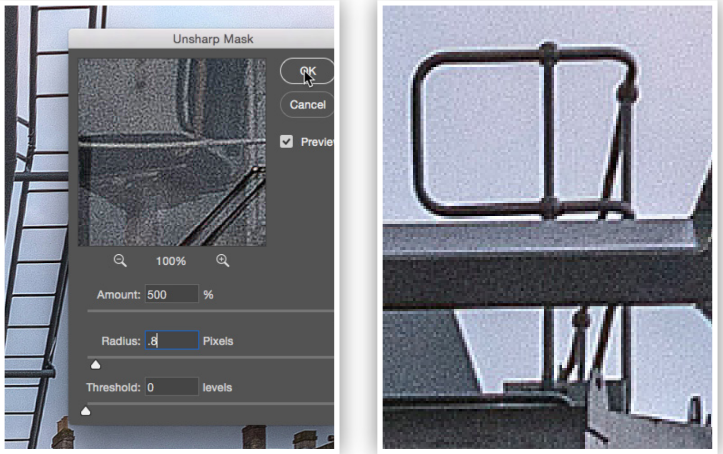
Amount: 200 %
Radius: 1 Pixels
Threshold: 0 levels

09 Setting the Radius to 1.0 pixels and the Amount to 200% delivers a much more acceptable image. Threshold can be kept at zero.



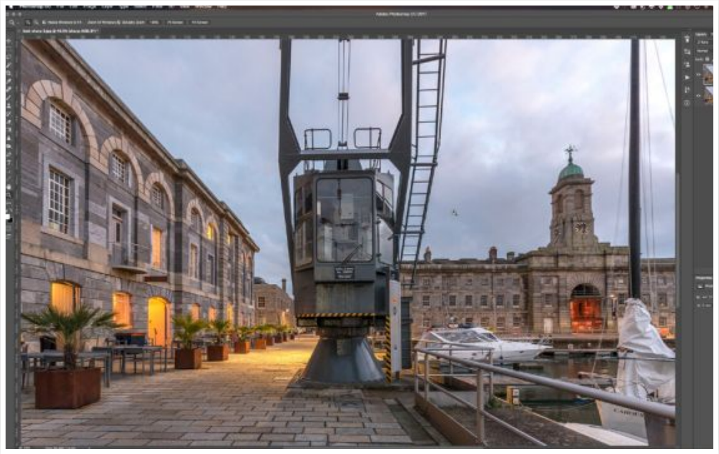
Amount: 500 %
Radius: .5 Pixels
Threshold: 0 levels

10 You can also experiment with larger Amount values but smaller Radius values. Here, we have made the Amount 500% and the Radius 0.5 pixels. Viewed at 100%, the image appears to be free of any apparent fringing.



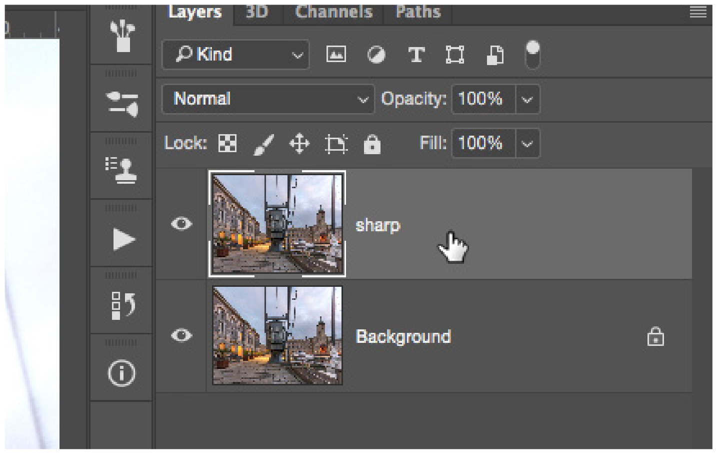
Amount: 500 %
Radius: .8 Pixels
Threshold: 0 levels

11 If you push the Radius value to 0.7 pixels, you may notice that a small amount of fringing is creeping into the image, particularly around areas of the image with the greatest contrast.



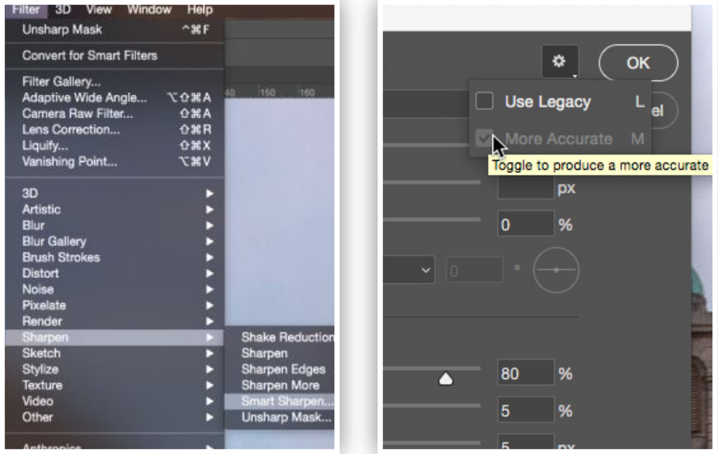
12 The values set in step 10 appear to be a good trade-off between sharpness, noise and fringing.

Smart Sharpen

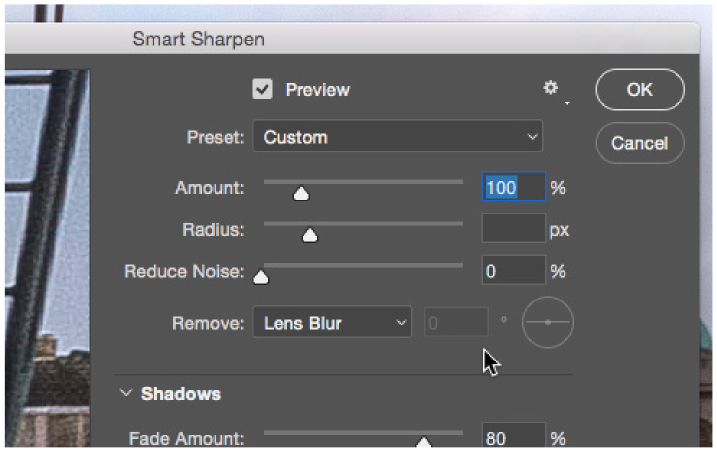

Layers
3D
Channels
Paths
Kind
sharp
Background

Normal
Opacity: 100%
Lock:
Fill: 100%

01 Now we'll look at Smart Sharpen which takes the ideas in Unsharp Mask and develops them further with greater control. Start with our original Royal William Yard harbour image again and then create a duplicate layer called (wait for it…) 'sharp'.

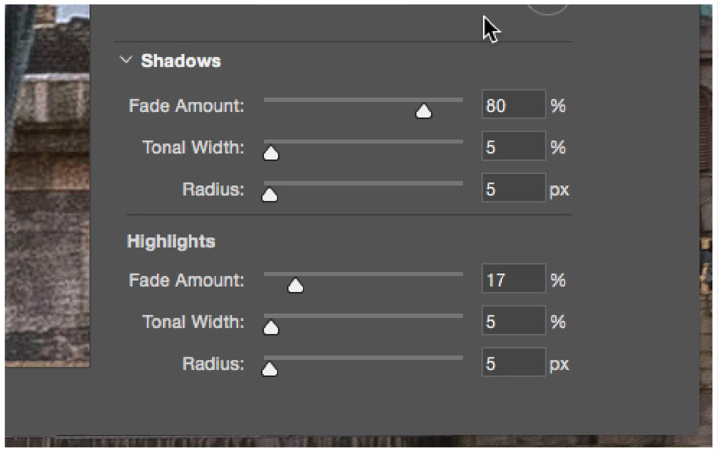

Filter
3D
View
Window
Help
Unsharp Mask
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle...
Camera Raw Filter...
Lens Correction...
Liquify...
Vanishing Point...
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Shake Reduction
Sharpen
Sharpen Edges
Sharpen More
Smart Sharpen...
Unsharp Mask...
OK
Use Legacy
More Accurate
Toggle to produce a more accurate

02 With the 'sharp' layer active, go to Filter > Sharpen > Smart Sharpen. This will open the Smart Sharpen dialog panel where you can click on the Settings icon and make sure you are using the Most Accurate (M) sharpening effect.


Smart Sharpen
OK
Cancel

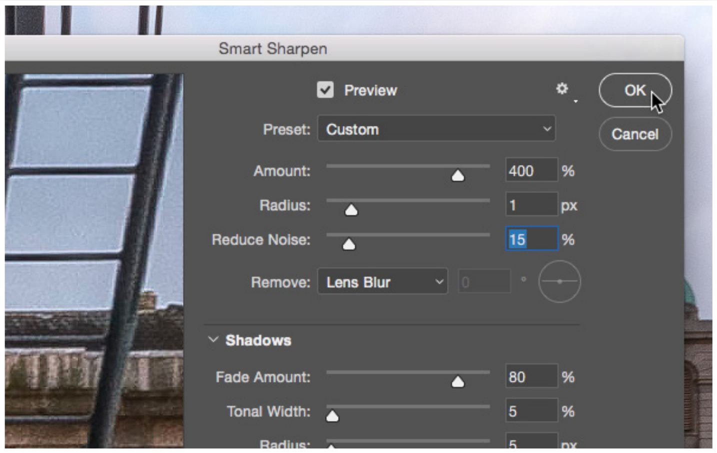
☑ Preview
Preset: Custom
Amount: 100 %
Radius: px
Reduce Noise: 0 %
Remove: Lens Blur
Shadows
Fade Amount: 80 %

03 You can alter the Amount and Radius of sharpening, as well as Reduce Noise and Remove Blur options.



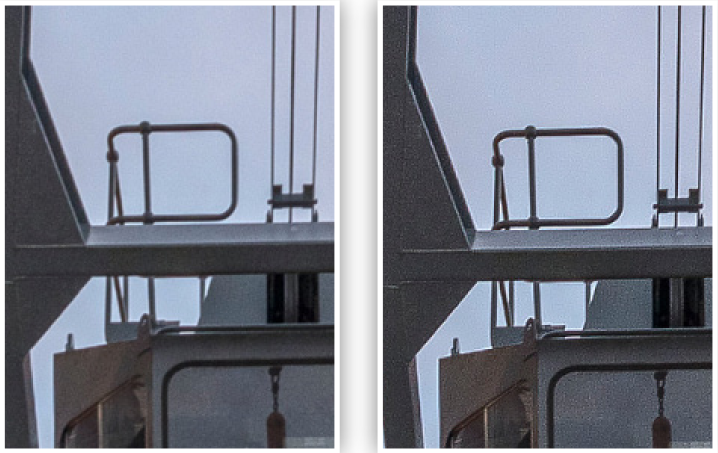
Shadows
Fade Amount: 80 %
Tonal Width: 5 %
Radius: 5 px
Highlights
Fade Amount: 17 %
Tonal Width: 5 %
Radius: 5 px

04 You also have access to the Shadows and Highlights panel where you can control how much sharpening is visible in the darkest and lightest areas of the image.


Smart Sharpen
OK
Cancel

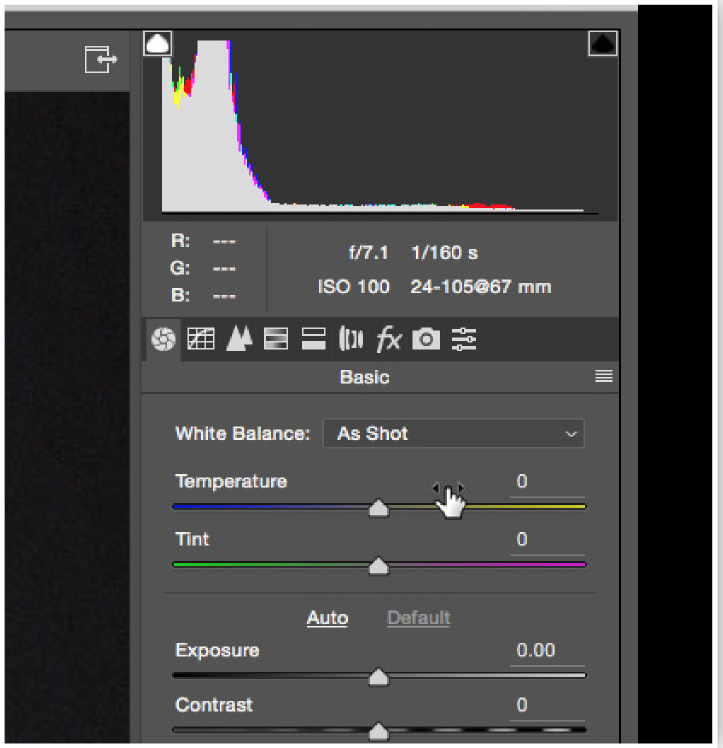
☑ Preview
Preset: Custom
Amount: 400 %
Radius: 1 px
Reduce Noise: 15 %
Remove: Lens Blur
Shadows
Fade Amount: 80 %
Tonal Width: 5 %
Radius: 5 px

05 After a little tweaking of the sliders, remembering to keep the main Radius value as low as possible, you'll arrive at a set of values that gave an acceptably sharp image that is free of too much noise and fringing.



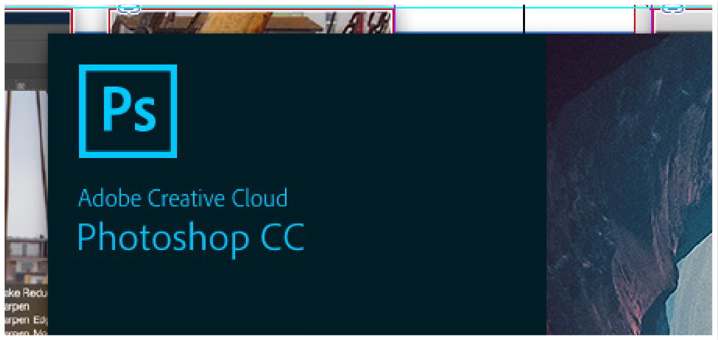
06 Smart Sharpen is a very controllable sharpening tool and it's worth spending time with it to see just how detail and sharpness you can actually recover from an image.

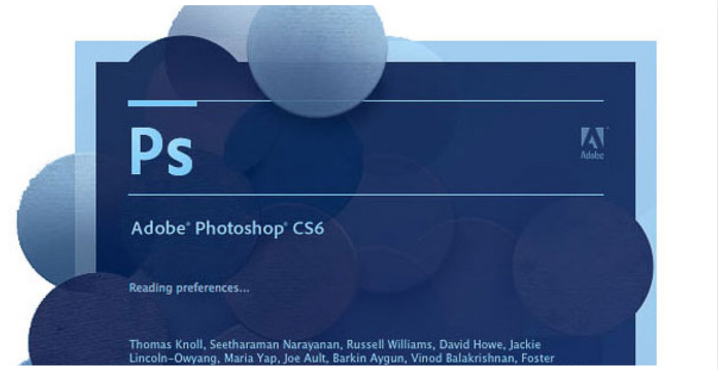
Adobe Camera Raw


R: ---
G: ---
B: ---
Basic
Auto
Default

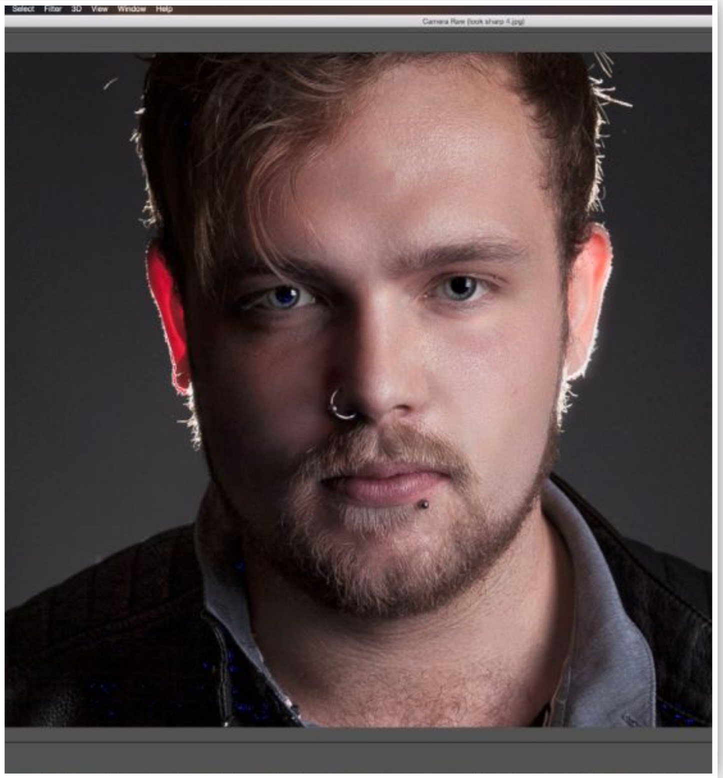
f/7.1 1/160 s
ISO 100 24-105@67 mm
White Balance: As Shot
Temperature 0
Tint 0
Exposure 0.00
Contrast 0

01 The last sharpening method involves Adobe Camera Raw (ACR). You can edit more than just raw files in ACR. If you only have a jpeg or tiff, you can still use it to edit your photos.

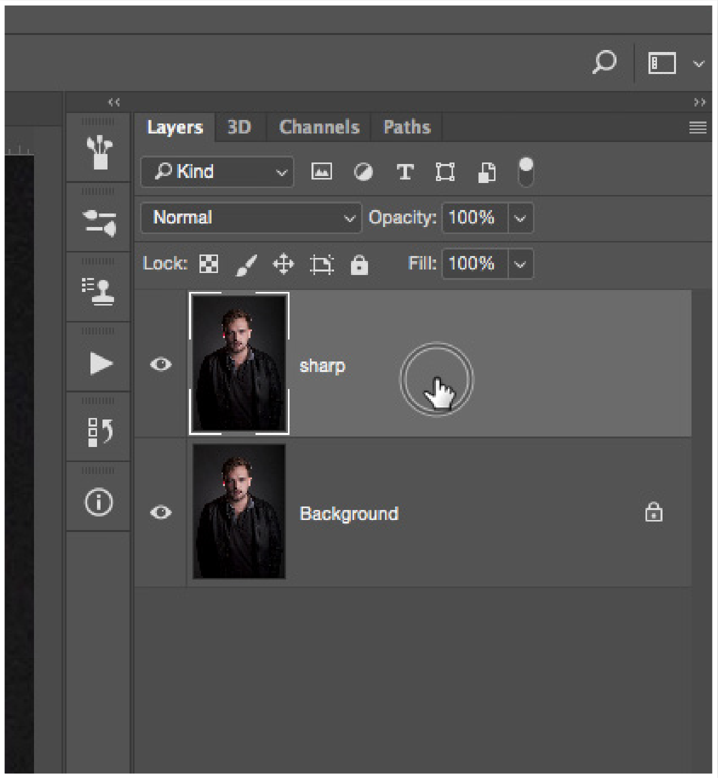

Ps
Adobe Creative Cloud
Photoshop CC


Ps
Adobe® Photoshop® CS6
Reading preferences...
Thomas Knoll, Seetharaman Narayanan, Russell Williams, David Howe, Jackie Lincoln-Owyang, Maria Yap, Joe Ault, Barkin Aygun, Vinod Balakrishnan, Foster

02 Note: the first part of this section requires Photoshop CC and ACR but we will show you how you can do it with Photoshop CS6 too.

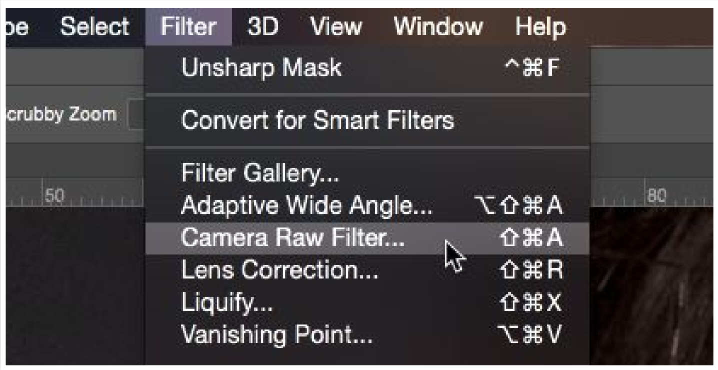


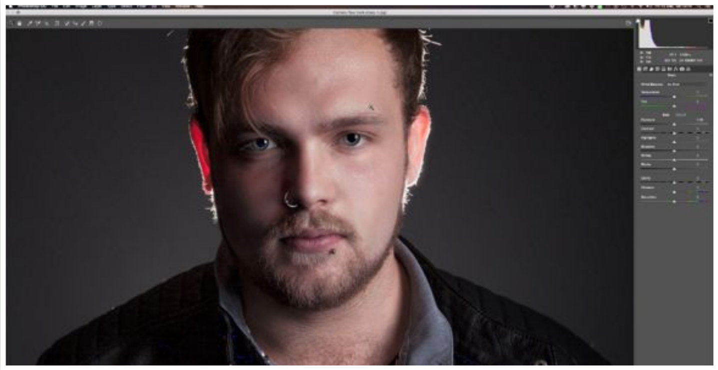
03 We have a moody colour portrait from a studio shoot that needs a little help in the sharpness department. We recommend that you do your sharpening edits at 100% magnification, to let you see clearly the effect you're having.


Layers
3D
Channels
Paths
Kind
Lock:

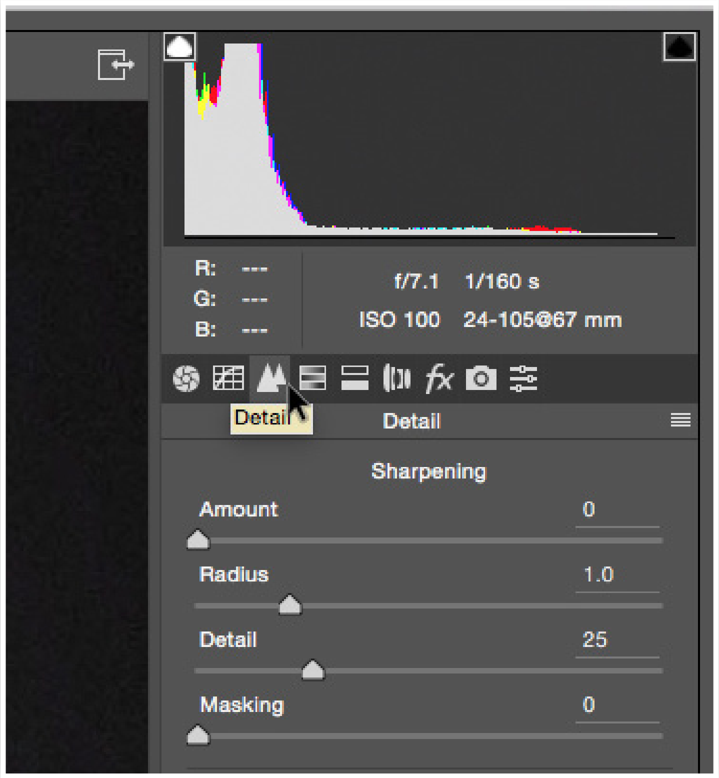
Normal
Opacity: 100%
Fill: 100%
sharp
Background

04 As you've done with the previous methods, press Cmd + J to make a duplicate of the base image. Again, call this layer 'sharp'. Make sure this layer remains active.


pe Select Filter 3D View Window Help
Unsharp Mask ^⌘F
crubby Zoom
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
50
80



05 Now go to Filter > Camera Raw Filter (Shift + Cmd + A). This will open the ‘sharp’ layer image in ACR where you can edit it as if it were a Raw file. Make sure you have the view set at 100% magnification.


R: ---
G: ---
B: ---
f/7.1 1/160 s
ISO 100 24-105@67 mm
Detail
Detail

Sharpening

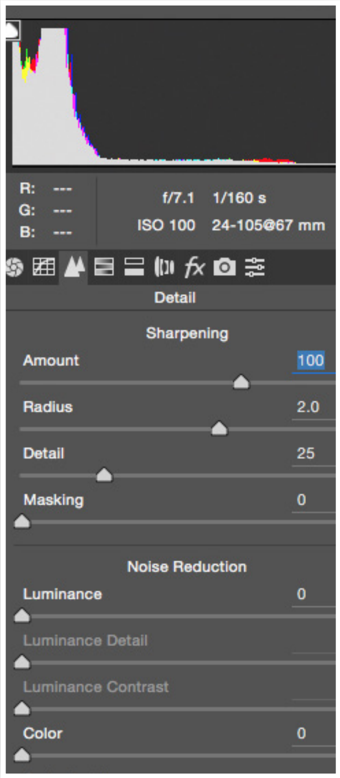
Amount 0

Radius 1.0

Detail 25

Masking 0

06 In the Control Tab panel on the right of the screen, click on the Detail tab to open the Sharpening and Noise Reduction panel.


R: ---
G: ---
B: ---
f/7.1 1/160 s
ISO 100 24-105@67 mm
Detail

Sharpening

Amount 100

Radius 2.0

Detail 25

Masking 0

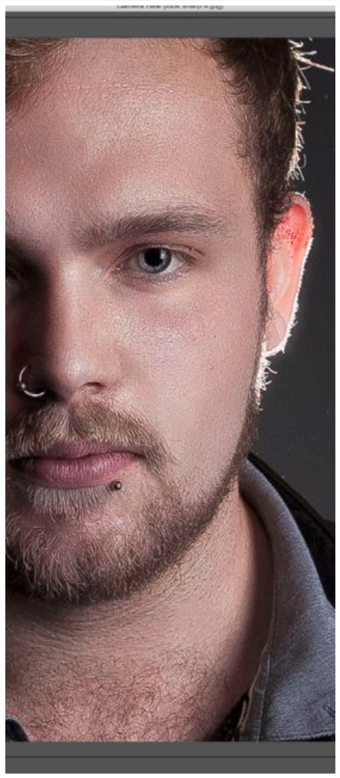
Noise Reduction

Luminance 0

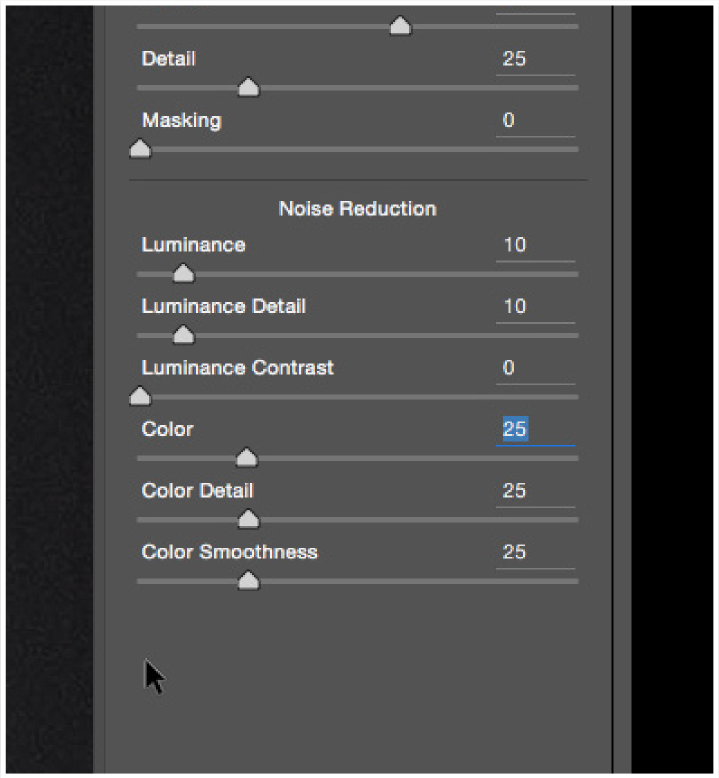
Luminance Detail

Luminance Contrast

Color 0



07 It will be down to personal preference but under Sharpening, we’ve made the Amount 100%, Radius 2.0, Detail 25 and Masking 0. This sharpens up the image without intensifying the noise too much.



Detail 25

Masking 0

Noise Reduction

Luminance 10

Luminance Detail 10

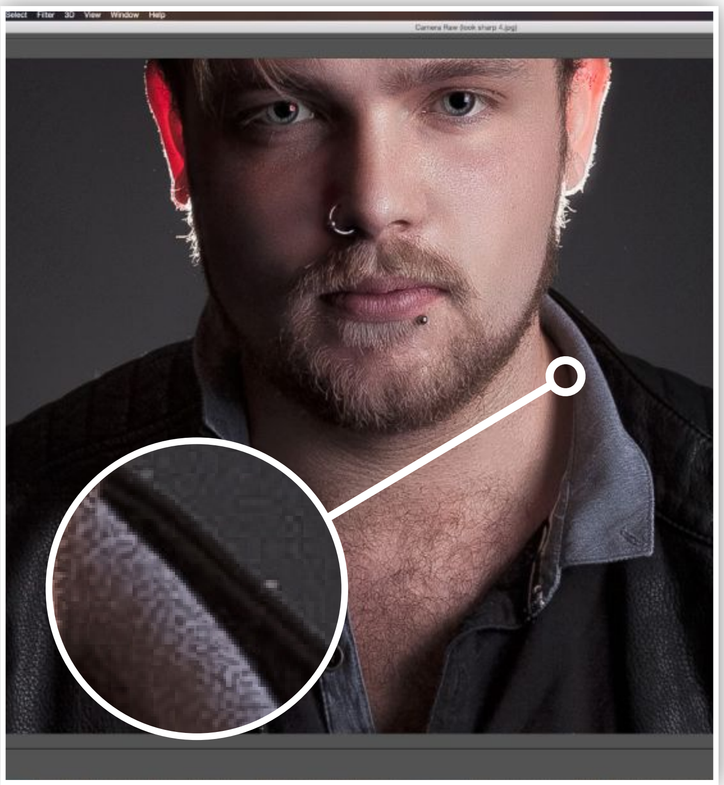
Luminance Contrast 0

Color 25

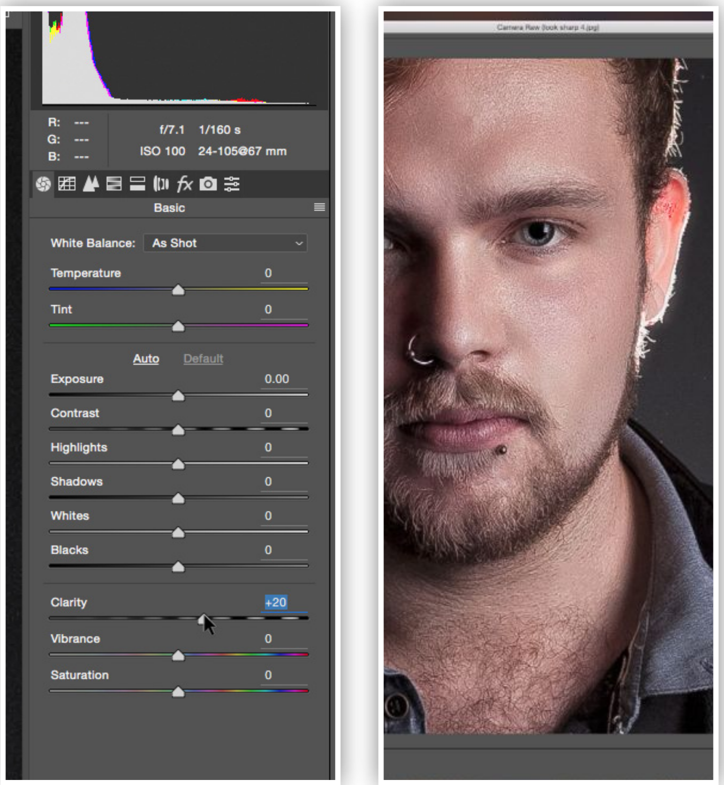
Color Detail 25

Color Smoothness 25

08 Under Noise Reduction, we’ve added small amounts of Luminance and Luminance Detail reduction. Luminance refers to the general pixel noise that makes an image look grainy.



09 This is a subdued colour image and luckily there is not much Colour noise present; this refers to the RGB artefacts that create additional noise in the colour photo.

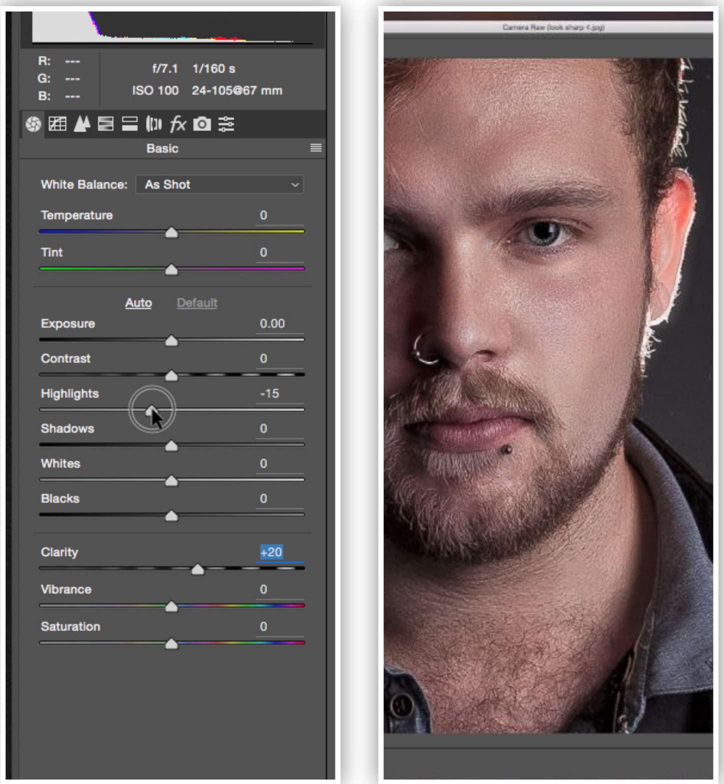


R: ---
G: ---
B: ---
f/7.1 1/160 s
ISO 100 24-105@67 mm

Basic

White Balance: As Shot
Temperature 0
Tint 0
Auto Default
Exposure 0.00
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Clarity +20
Vibrance 0
Saturation 0

10 Click on the Basic tab and go to the Clarity slider. Strictly speaking, Clarity doesn't increase sharpness but it can increase contrast and boost the image.

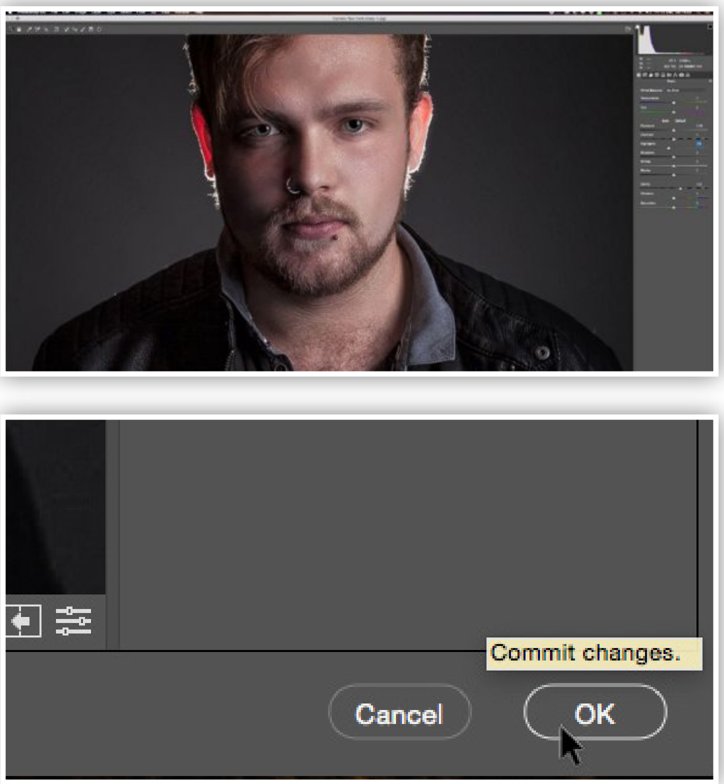


R: ---
G: ---
B: ---
f/7.1 1/160 s
ISO 100 24-105@67 mm

Basic

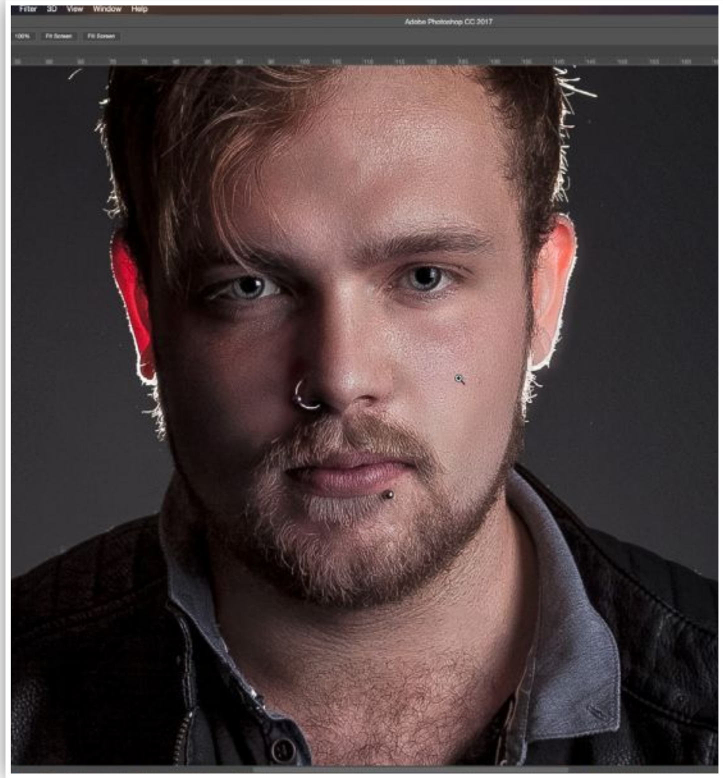
White Balance: As Shot
Temperature 0
Tint 0
Auto Default
Exposure 0.00
Contrast 0
Highlights -15
Shadows 0
Whites 0
Blacks 0
Clarity +20
Vibrance 0
Saturation 0

11 If you find your highlights are becoming too bright, you can click on the Highlights slider and move it to the left, reducing the brightness of the brightest tones in the image.

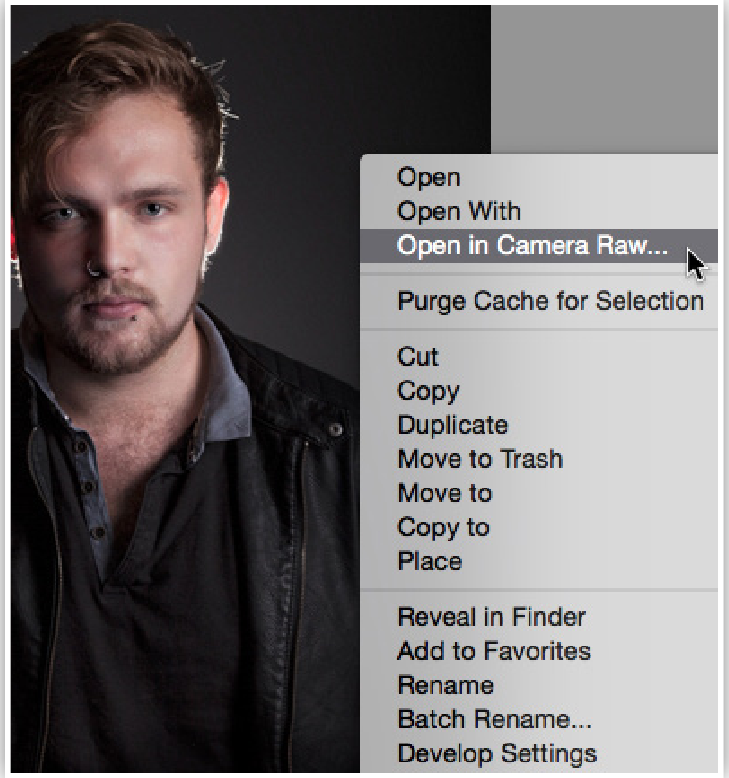


Commit changes.

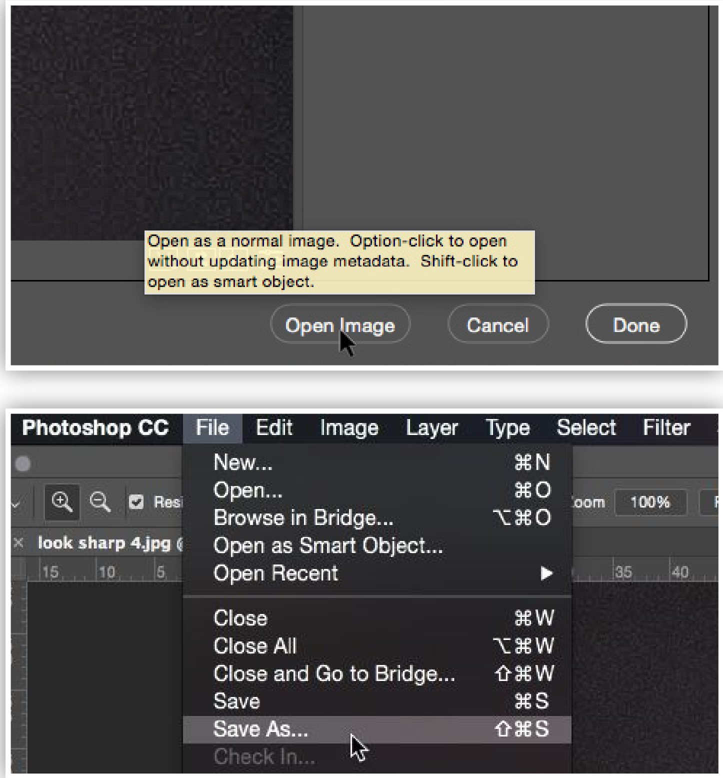
12 When you are happy with the adjustments, you can click on OK to commit the changes and return to Photoshop.



13 Once you're back in Photoshop, you'll see that the 'sharp' layer has now been significantly sharpened. There is some noise present in the image but it is a reasonable trade off for much better detail overall.


Open
Open With
Open in Camera Raw...
Purge Cache for Selection
Cut
Copy
Duplicate
Move to Trash
Move to
Copy to
Place
Reveal in Finder
Add to Favorites
Rename
Batch Rename...
Develop Settings

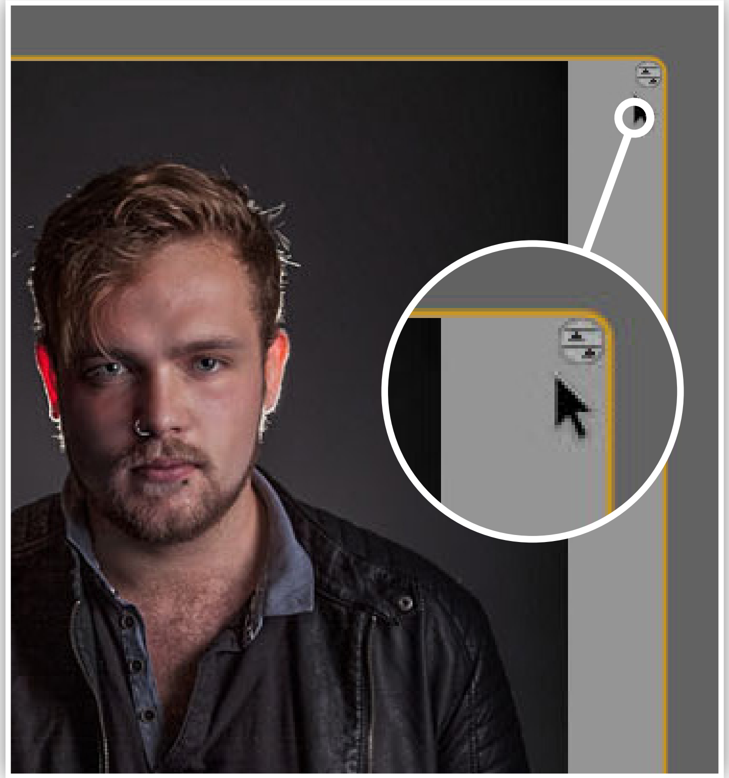
14 For users of older versions of Photoshop CS6, you can browse to the original jpeg file in Adobe Bridge and right-click on it and choose Open In Camera Raw, this will open the photo in ACR where you can follow steps 06 - 11.



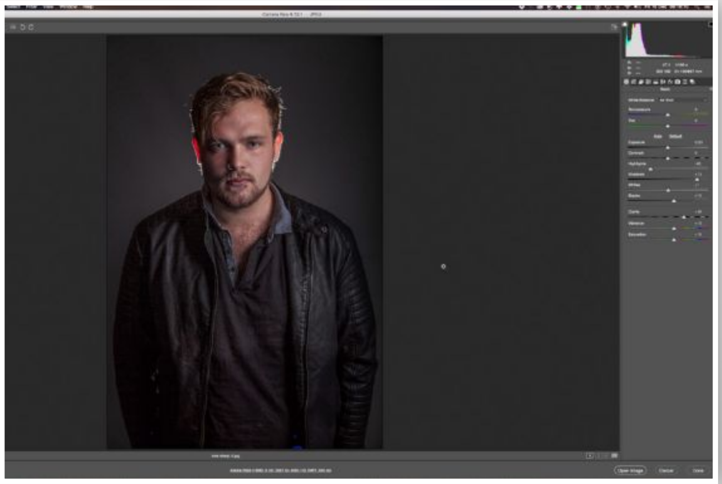
Open as a normal image. Option-click to open without updating image metadata. Shift-click to open as smart object.

Open Image
Cancel
Done
Photoshop CC
File
Edit
Image
Layer
Type
Select
Filter
New... ⌘N
Open... ⌘O
Browse in Bridge... ⌥⌘O
Open as Smart Object...
Open Recent ▶
Close ⌘W
Close All ⌥⌘W
Close and Go to Bridge... ⇧⌘W
Save ⌘S
Save As... ⇧⌘S
Check In...
look sharp 4.jpg
100%

15 When you are done, you can click Open Image to open it in Photoshop with the adjustments you've made applied to it. There you can save it as another file and preserve the original.



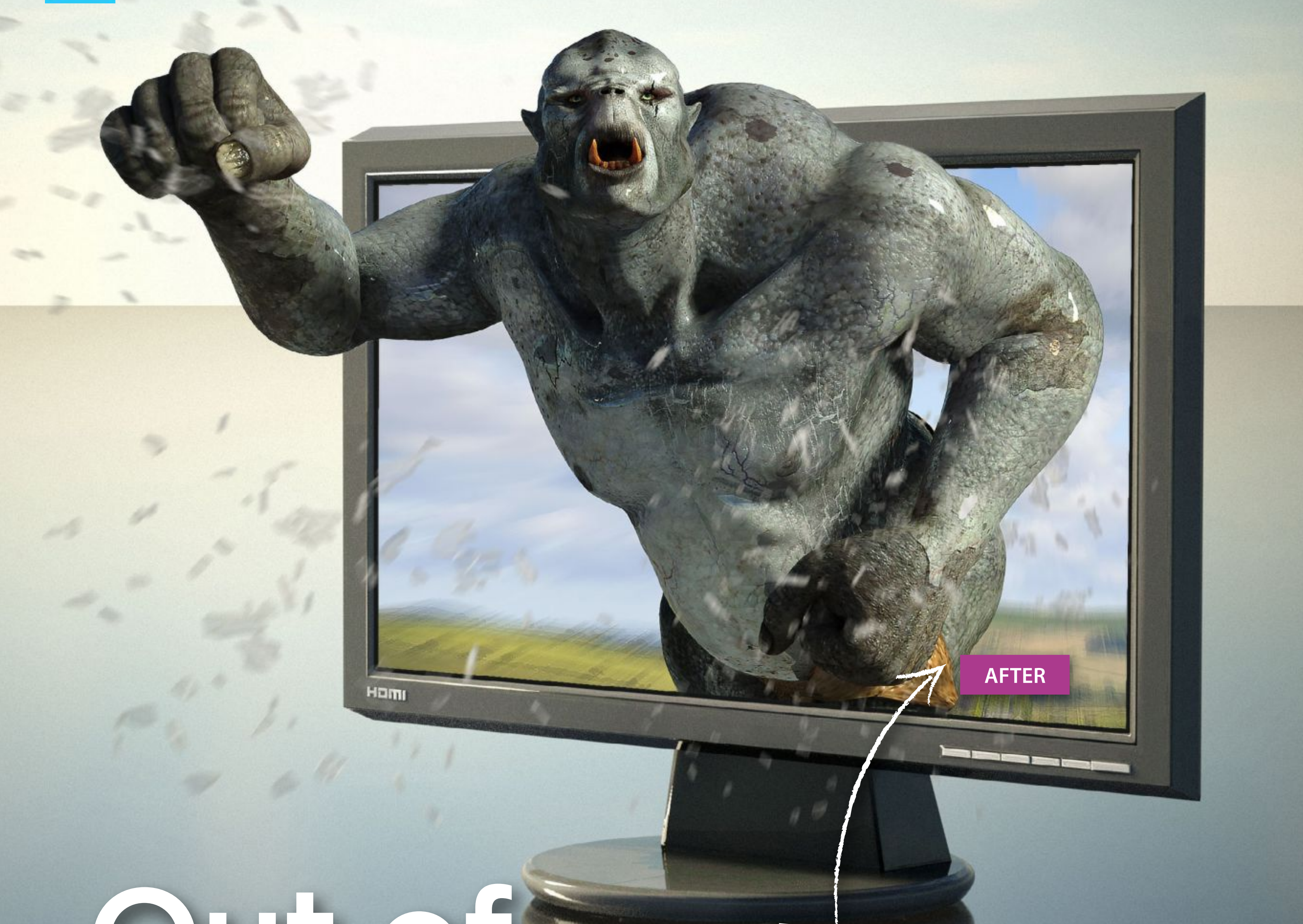
16 If you just click Done rather than Open Image in ACR the original jpeg will have the edits appended to it. In Adobe Bridge, the image thumbnail will have a small icon in the top right corner to indicate it has adjustment data added.



17 If you open it, it will open in ACR, rather than Photoshop. There you can choose to work on it further, save a copy, or open it in Photoshop. The choice is yours.

Sharpening your Photoshop skills

Now you have plenty of methods to rescue blurry photos.

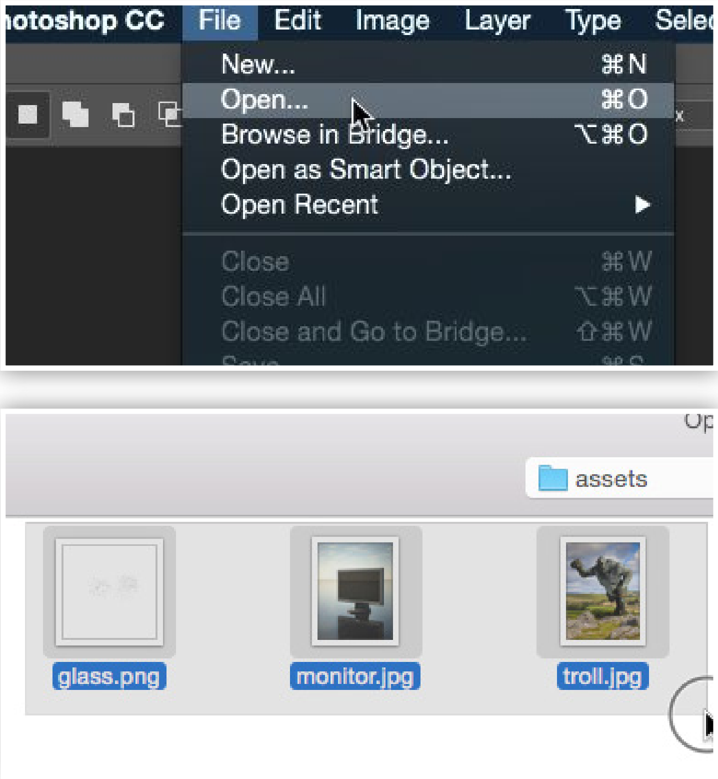


Out of Bounds

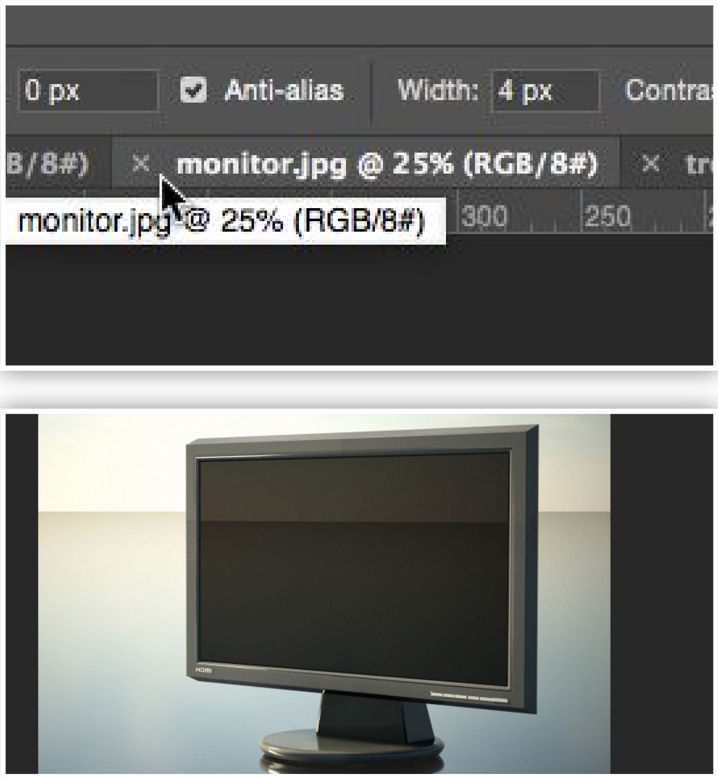
Time for your images to break free

Frame jumping is a graphic technique where an object in an image appears to break free of whatever is containing it. The most obvious example of this is an image of something in a picture frame or TV screen where all, or part, of that object is 'escaping' from the frame that holds it. These images are also known as 'out of bounds' images. Here's a good method to get you started. We want to have a troll escaping from a monitor screen.

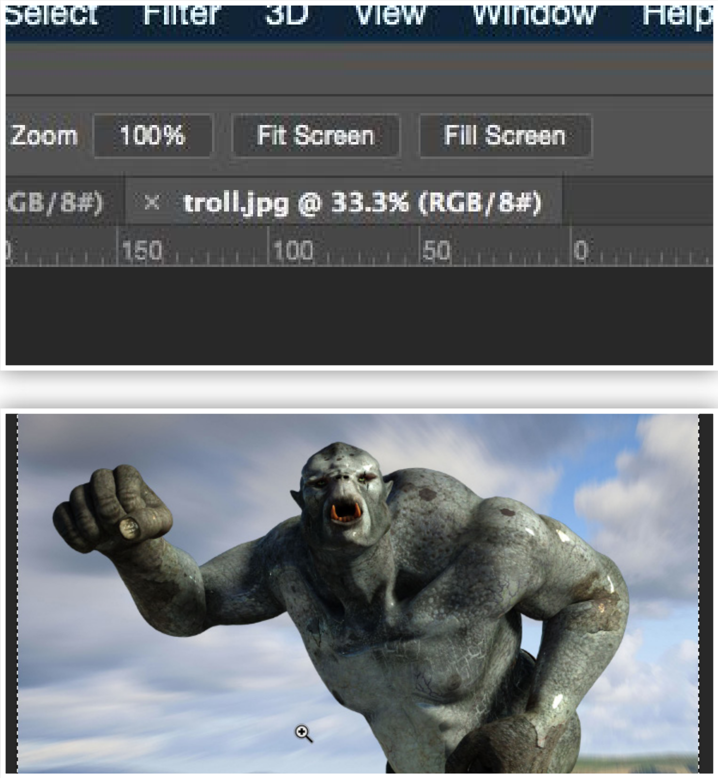
This tutorial content is available for download


otoshop CC
File
Edit
Image
Layer
Type
Selec
New... ⌘N
Open... ⌘O
Browse in Bridge... ⌥⌘O
Open as Smart Object...
Open Recent ▶
Close ⌘W
Close All ⌥⌘W
Close and Go to Bridge... ⇧⌘W
assets
glass.png
monitor.jpg
troll.jpg

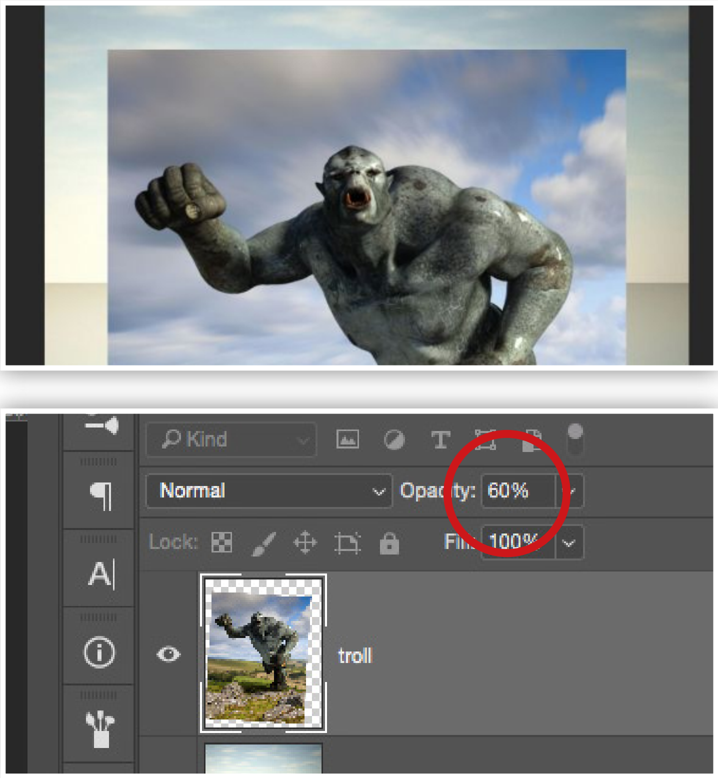
01 There are three components that will make up your final image. From Photoshop, go to File > Open and browse to where the files 'monitor.jpg' 'troll.jpg' and glass.png' are kept and open them.


0 px
☑ Anti-alias
Width: 4 px
Contra
B/8#)
monitor.jpg @ 25% (RGB/8#)
tr
monitor.jpg @ 25% (RGB/8#)
300
250

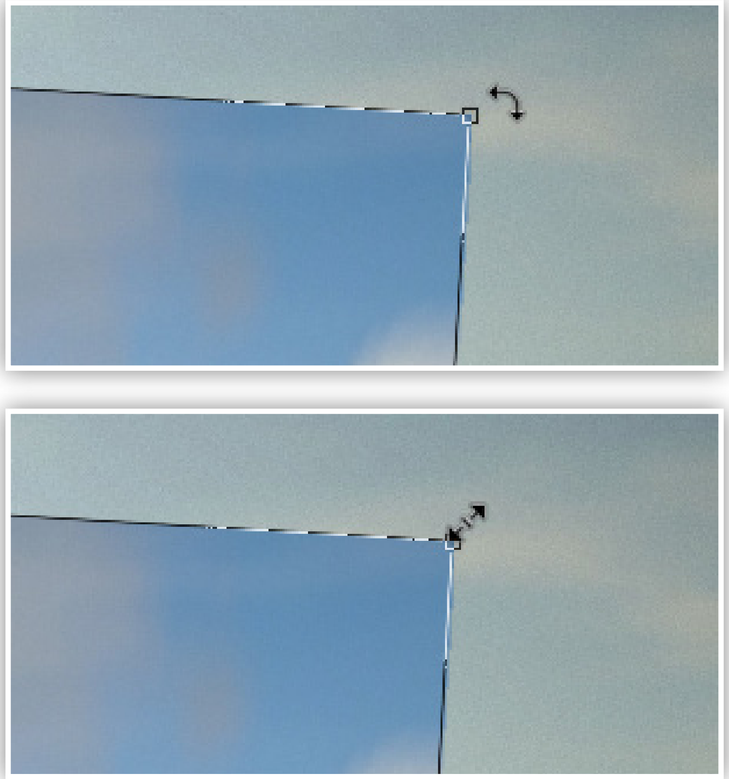
02 Click on the document tab for 'monitor.jpg' to view the main image that you will be adding the troll and glass to.


Select
Filter
3D
View
Window
Help
Zoom
100%
Fit Screen
Fill Screen
GB/8#)
troll.jpg @ 33.3% (RGB/8#)
150
100
50
0

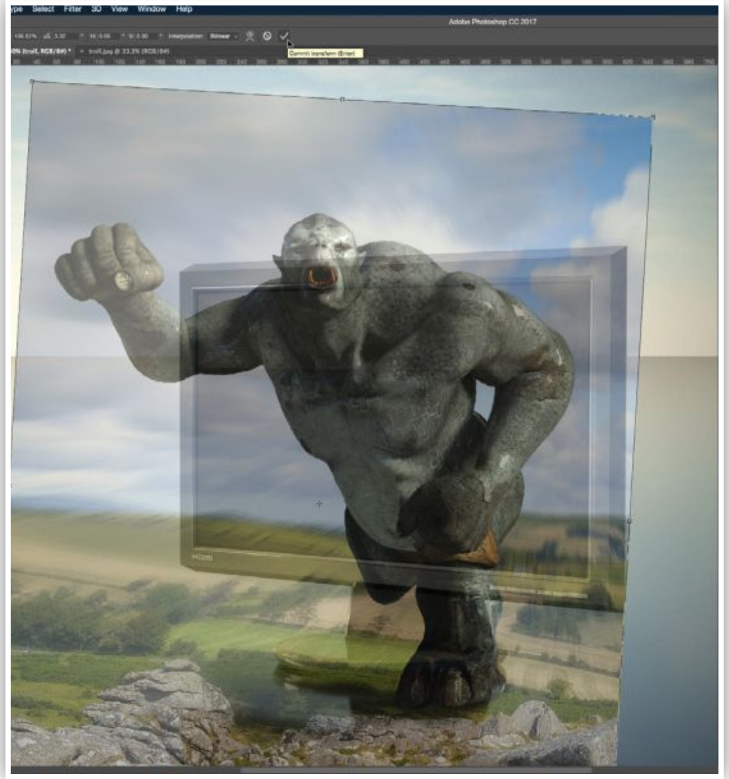
03 Now click on the 'troll.jpg' document tab to view the troll image. Press Cmd + A to select the entire image, then press Cmd + C to copy it to the clipboard. Now return to the monitor image.


Kind
Normal
Opacity: 60%
Lock:
Fill: 100%
troll

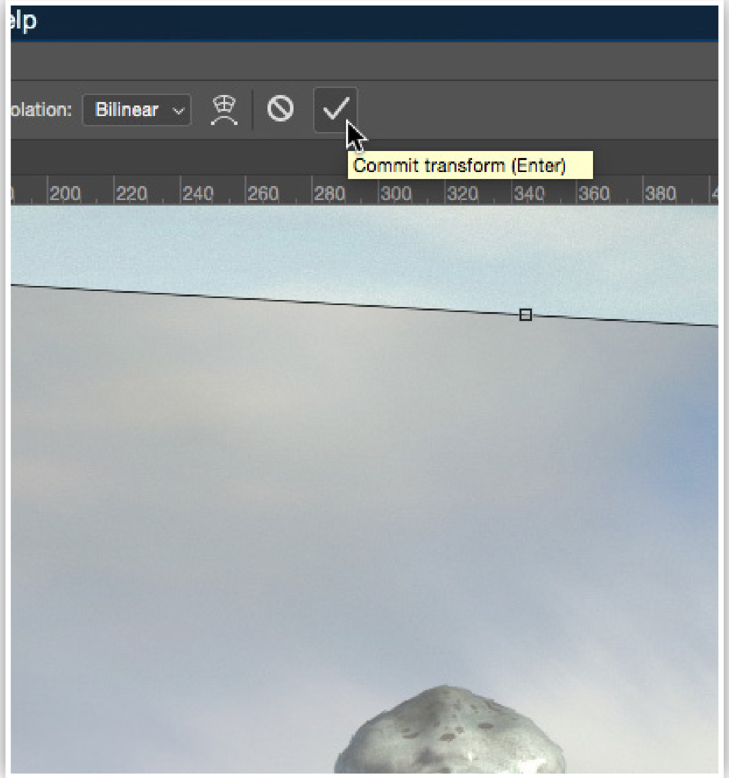
04 Press Cmd + V and you can paste the image of the troll into the document. A new layer will be created. Name this layer 'troll'. Keep this layer active and make its Opacity about 60% so you can see the monitor underneath it.



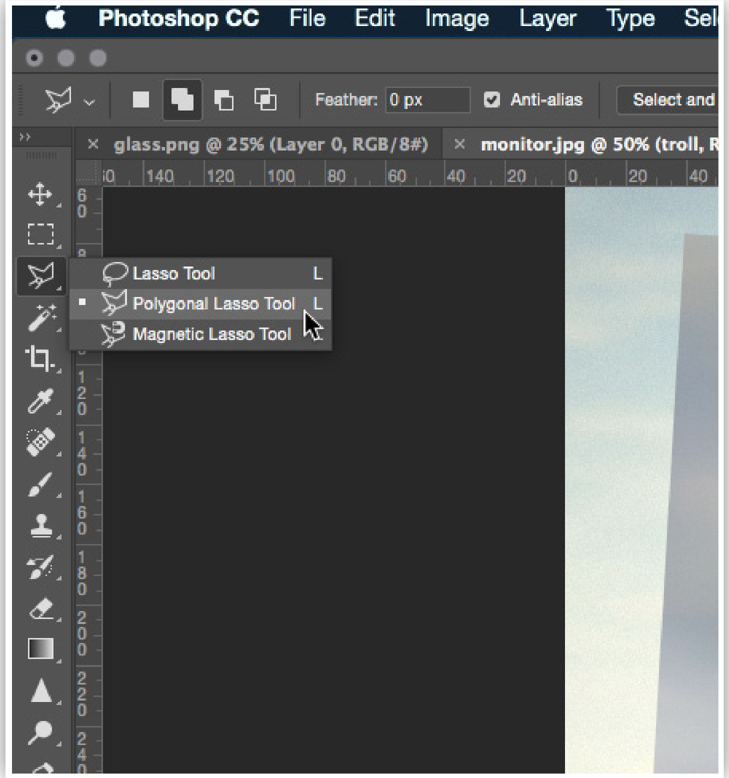
05 If you press Cmd + T you can use the Free Transform option to move, rotate and scale the image of the troll by clicking and dragging on the image's corner control points until it best fits over the image of the monitor.



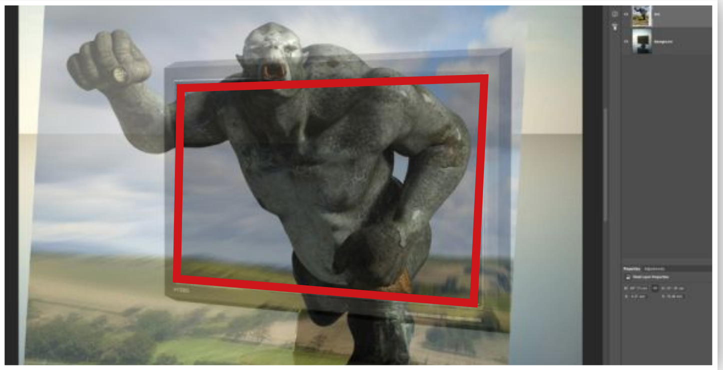
06 You need to position the troll so that you have his head and arm protruding outside the area of the screen. We've got him escaping out of the top left corner of the monitor.

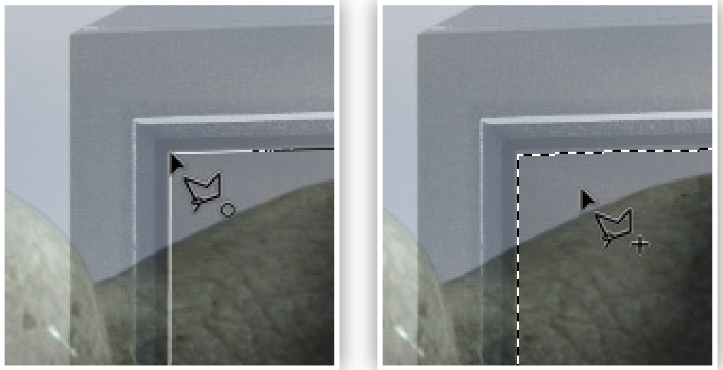

elp
olation: Bilinear
Commit transform (Enter)
200 220 240 260 280 300 320 340 360 380

07 Once you are happy with the size and position of the troll image, either press enter or click on the Commit button in the top menu bar.

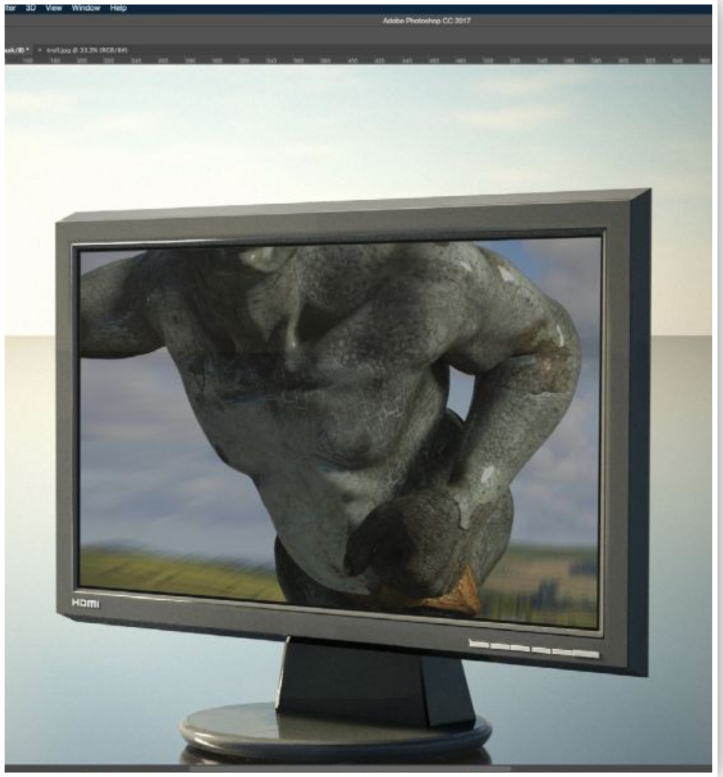

Photoshop CC File Edit Image Layer Type Sel
Feather: 0 px
Anti-alias
Select and
glass.png @ 25% (Layer 0, RGB/8#)
monitor.jpg @ 50% (troll, R
Lasso Tool L
Polygonal Lasso Tool L
Magnetic Lasso Tool

08 Now we need to start the process of masking the troll. Go to the toolbar and click on the Polygonal Lasso Tool (L). We need to create a section in the shape of the monitor screen.

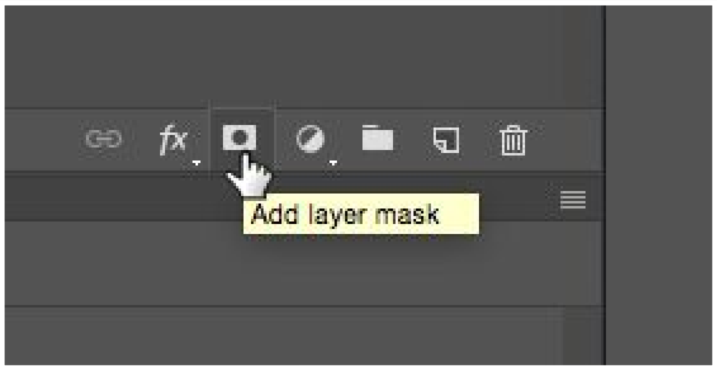


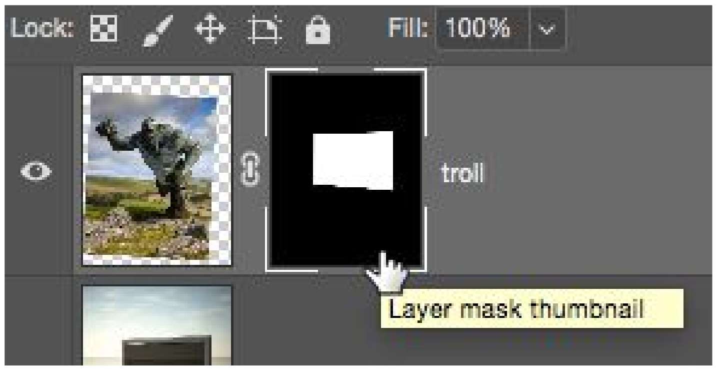


09 Click the Polygonal Lasso Tool in one corner of the screen and then click on each of the other three corners. Then click on the first point you started with to join the selection up. Marching ants will appear to indicate that this is a now a selection.

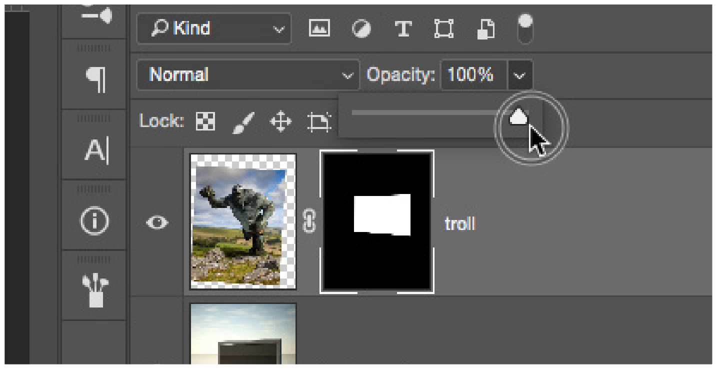


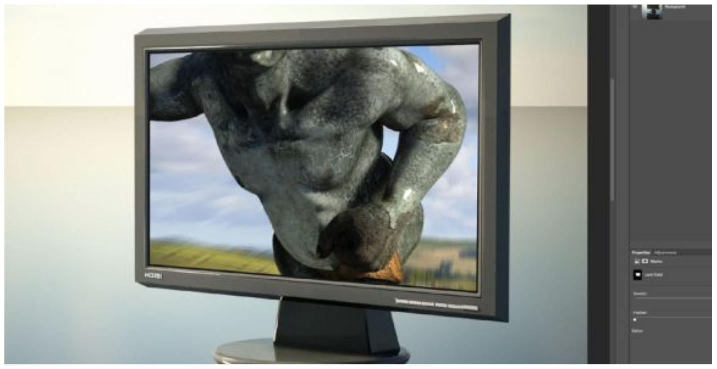
11 The area inside the selection is white and everything outside the selection is black. Any white areas on the 'troll' layer mask will let the troll image show through. Black areas prevent it from being seen.



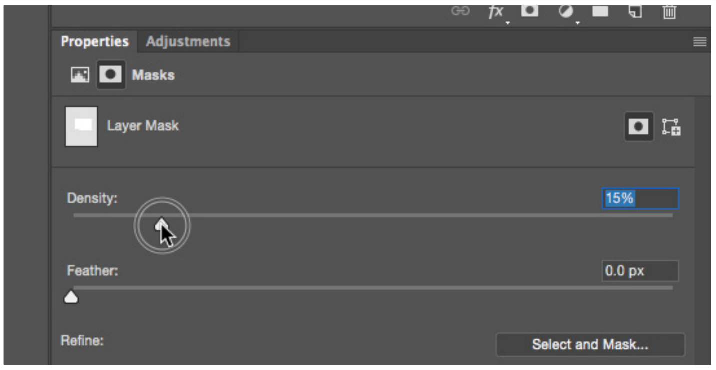


10 With the section still active on the 'troll' layer, go to the Add Layer Mask button and click it to create a new mask in the shape of the selection you've just drawn. Now you can press Cmd + D to remove the selection.





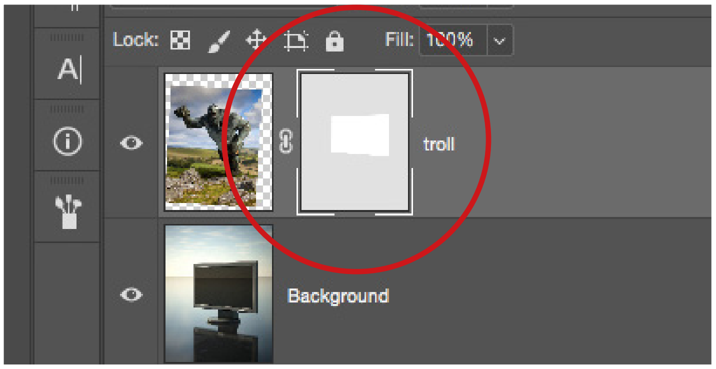
12 At this point, you can return the Opacity of the 'troll' layer back to 100 per cent. As you can see, the troll is currently only visible within the area of the monitor screen. Now we can proceed to the next step.


Properties
Adjustments
Masks
Layer Mask

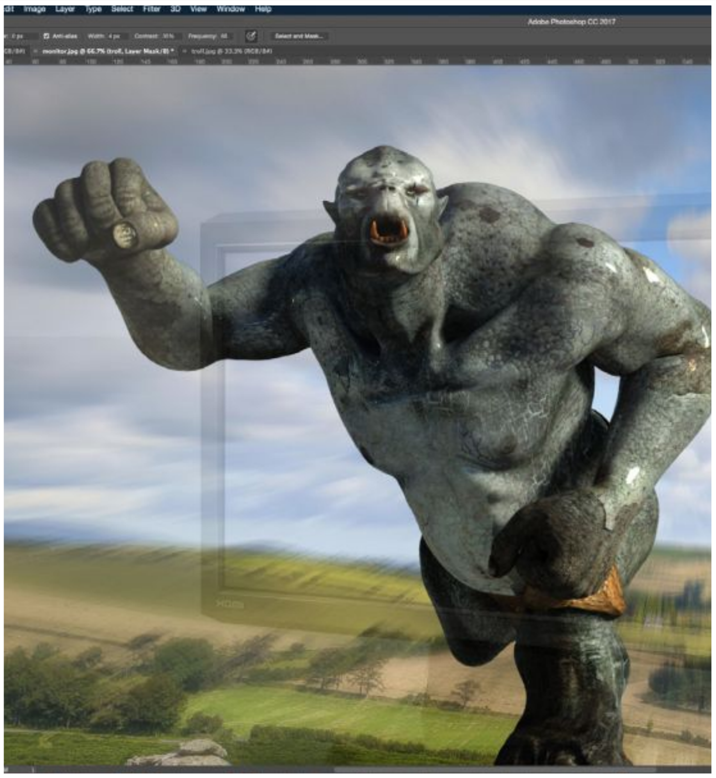
Density: 15%

Feather: 0.0 px

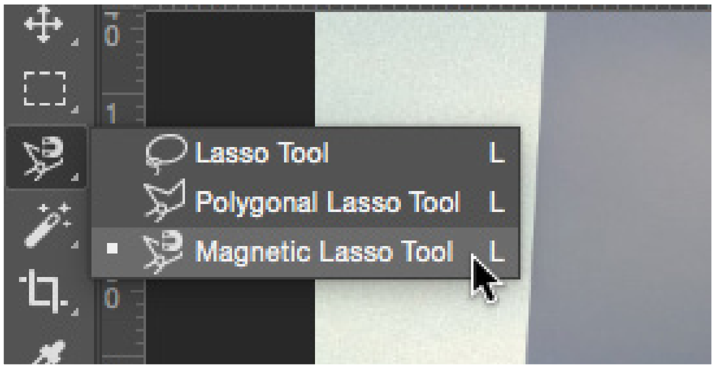
Refine:
Select and Mask...

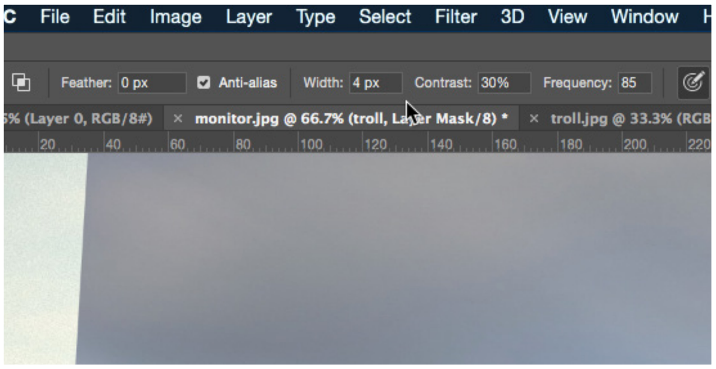

Lock:
Fill: 100%
troll
Background

13 You will need to be able to see the troll in order to work out where to add more masking. Click on the ‘troll’ layer mask thumbnail to make sure it is active and from the Masks Properties panel, set the mask Density to about 15 per cent for the moment.



14 Now you can see all of the troll again. His arm and head stand out well against the light sky background, this means rather than using the main Lasso Tool or Pen Tool, you can try out the Magnetic Lasso Tool.

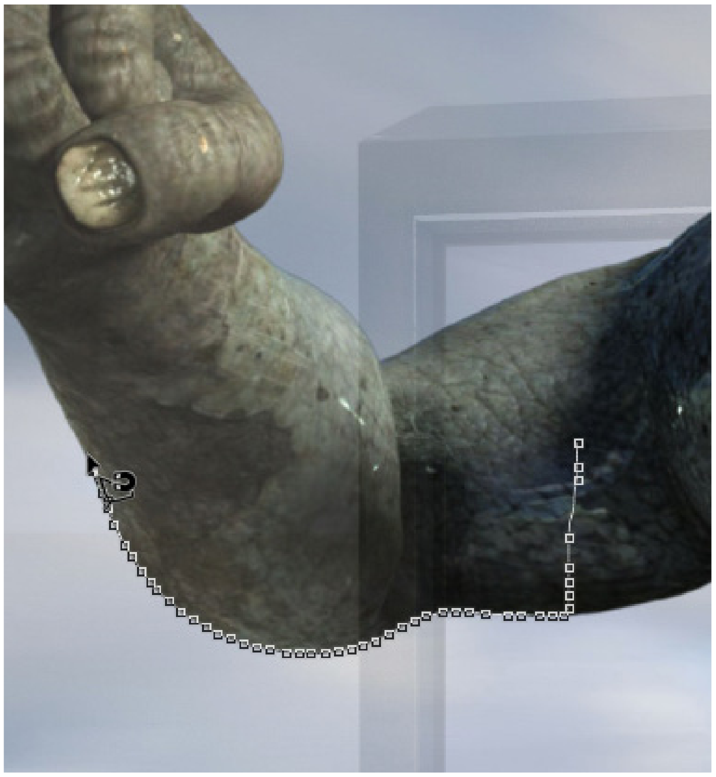

Lasso Tool L
Polygonal Lasso Tool L
Magnetic Lasso Tool L


File
Edit
Image
Layer
Type
Select
Filter
3D
View
Window

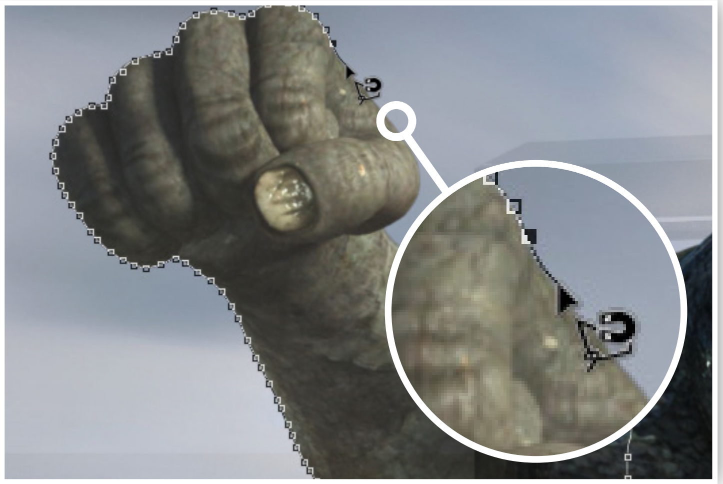
Feather: 0 px ☑ Anti-alias Width: 4 px Contrast: 30% Frequency: 85

monitor.jpg @ 66.7% (troll, Layer Mask/8) *
troll.jpg @ 33.3% (RGB

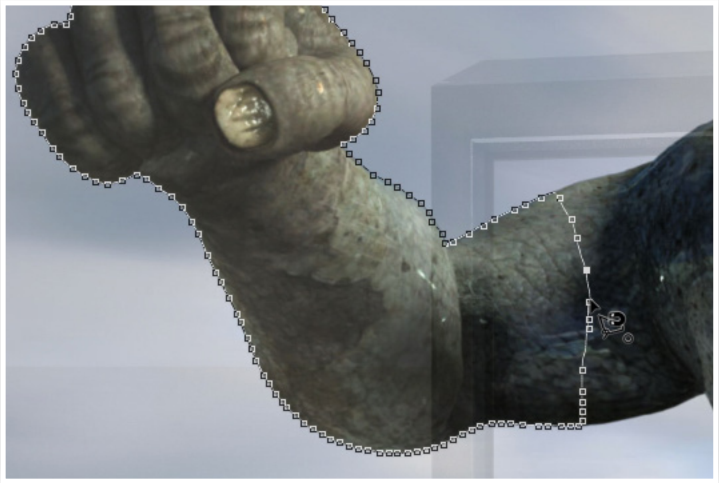
15 Choose the Magnetic Lasso Tool from the toolbar (L). In the tool options bar, set the Feather value to 0 pixels, tick the Anti-alias button, make Width about 4 pixels, Contrast about 30 per cent and Frequency 85.



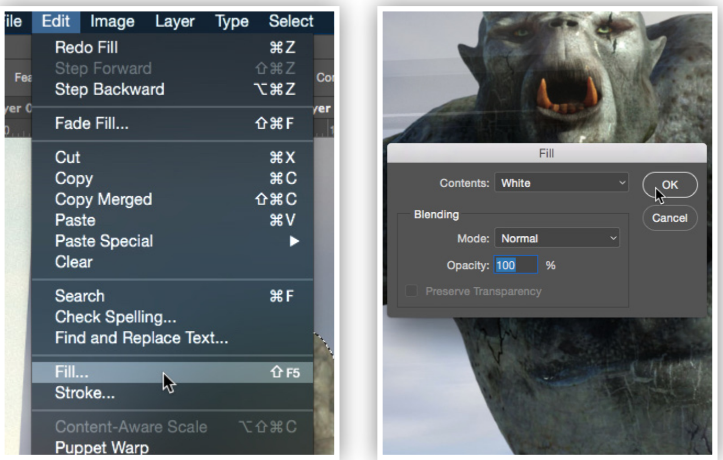
16 With the ‘troll’ layer mask still active, click a starting point that is within the area of the screen. You can then draw the cursor down to the bottom of his arm, then carefully begin to follow the outline of his arm.



17 The Magnetic Lasso will automatically cling to the area of greatest edge contrast between the troll's arm and the sky. Just make sure your cursor doesn't deviate too far from the outline of his arm.



18 Keep following the outline of the arm until you are back inside the area of the monitor screen. Now you can join up to the starting point. When you click on the start point, the tracing you've just made will be come a selection.


ile
Edit
Image
Layer
Type
Select
Redo Fill ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade Fill... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Special ▶
Clear
Search ⌘F
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Content-Aware Scale ⌥⇧⌘C
Puppet Warp
OK
Cancel

Fill

Contents: White

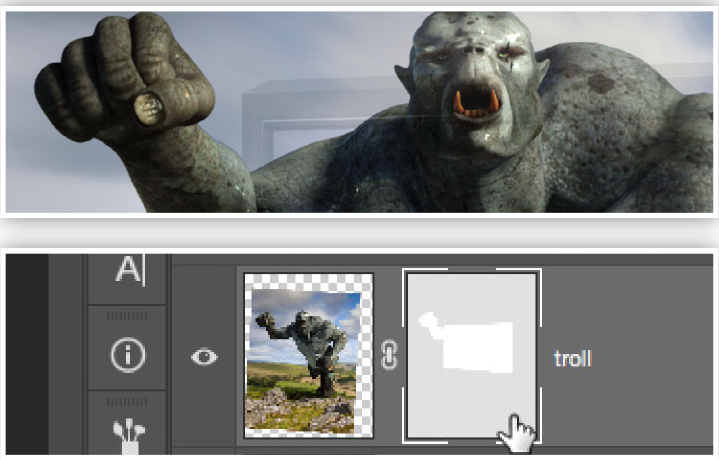
Blending

Mode: Normal

Opacity: 100 %

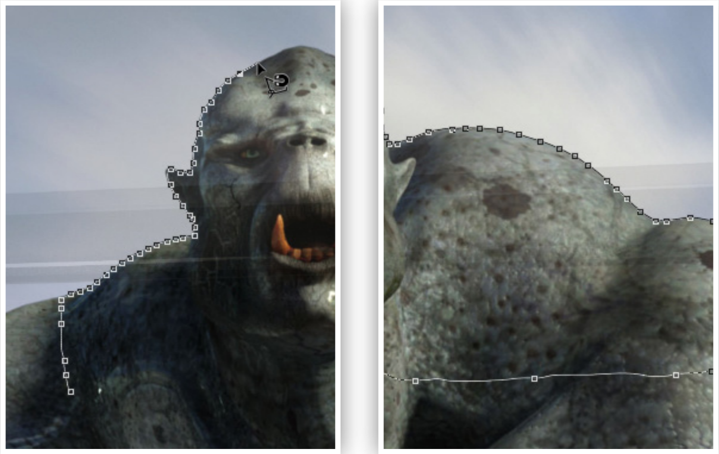
☐ Preserve Transparency

19 Keep this selection active and go to Edit > Fill (Shift + F5). Remembering that any white areas of this mask will let the troll be visible, set the fill Contents to white and click OK.

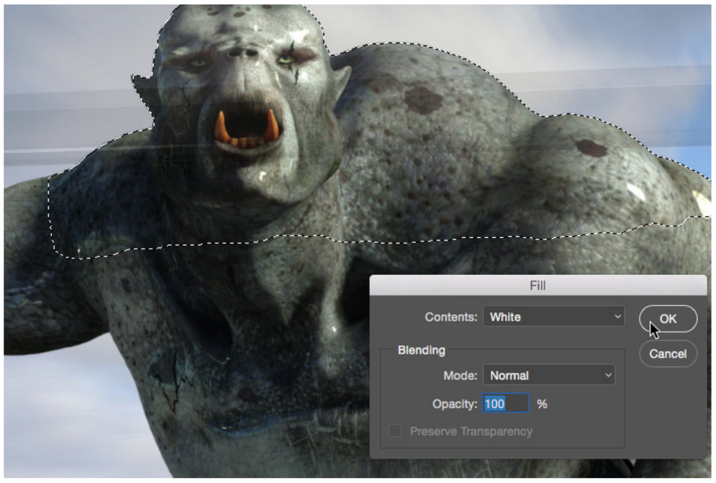


20 The troll's arm should now appear full strength and the layer mask thumbnail will indicate the additional piece of masking you've just done. You can press Cmd + D to remove the selection.

21 Now it is a case of repeating the procedure you used for the arm and masking out the troll's head and shoulders.



22 Once again, make sure that you start well within the bounds of the monitor screen, then proceed to draw a magnetic lasso up and around his left shoulder, over his head and back down across his back and right shoulder.



Fill

Contents: White

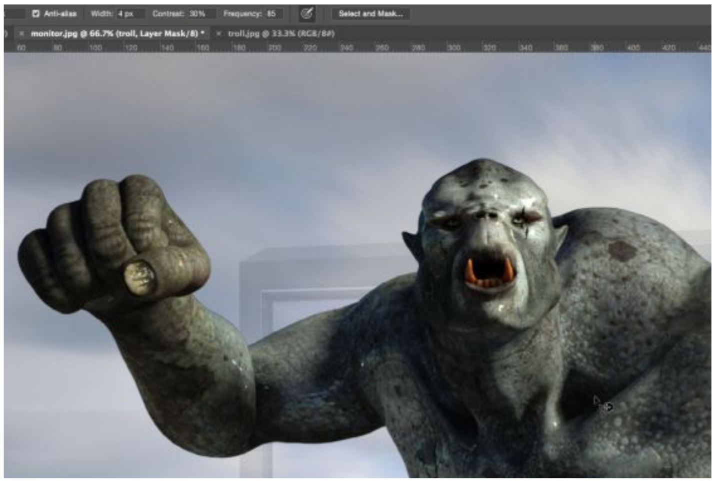
Blending

Mode: Normal

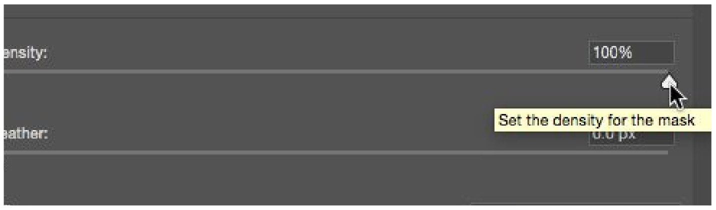
Opacity: 100 %

Preserve Transparency

23 A new selection will be made when you join back up to the start point, and you can fill this with white as you did previously.



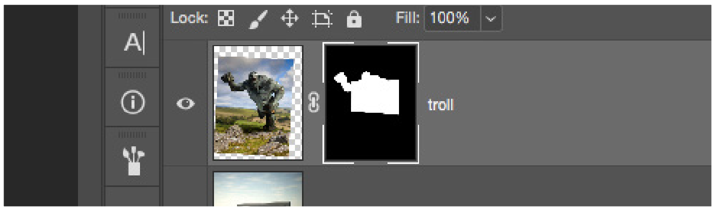
24 Now you have the troll correctly masked to contain him within the limits of the monitor screen but allowing his arm, head and shoulders to appear outside those bounds.



ensity: 100%

Set the density for the mask

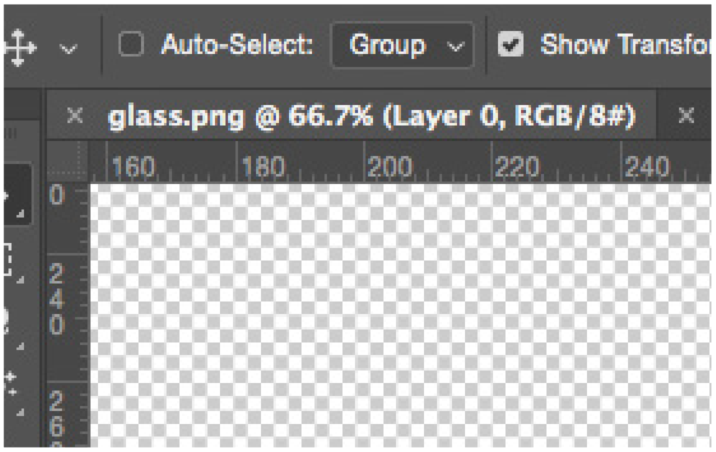
eather: 0.0 px



Lock: Fill: 100%

troll

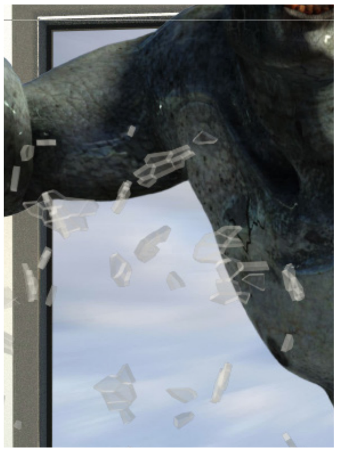
25 Keep the 'troll' layer mask thumbnail active and from the Masks Properties, return the Density value to 100 per cent. Now the image of the troll and the monitor work correctly together, we can add a little extra ingredient.

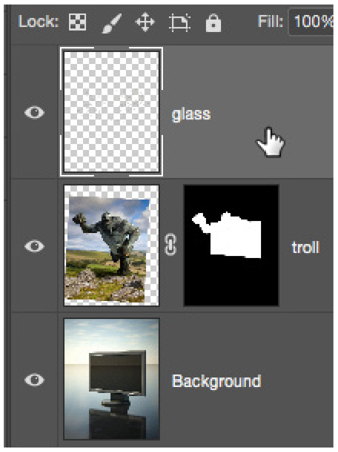


☐ Auto-Select: Group ☑ Show Transfo

glass.png @ 66.7% (Layer 0, RGB/8#)

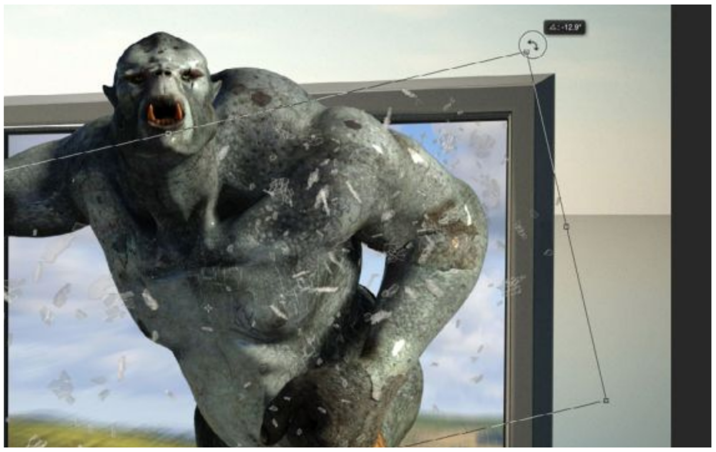
26 Click on the document tab for 'glass.png' press Cmd + A to select all. Then press Cmd + C to copy the contents to the clipboard.



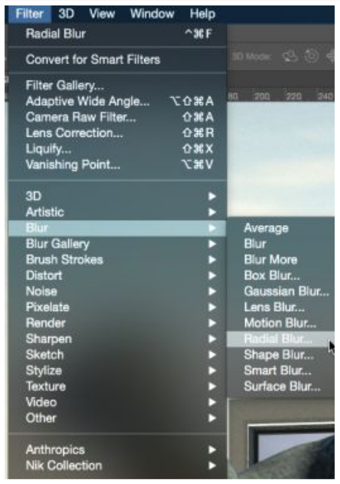


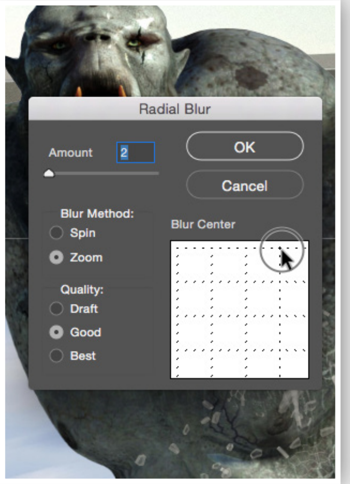
Lock: Fill: 100%

27 Return to your main document and press Cmd + V to paste the glass image into the document. Name the new layer 'glass'.



28 You can press Cmd + T to use the Free Transform Tool to rotate and scale the glass shards and put them wherever you feel is appropriate for the image.

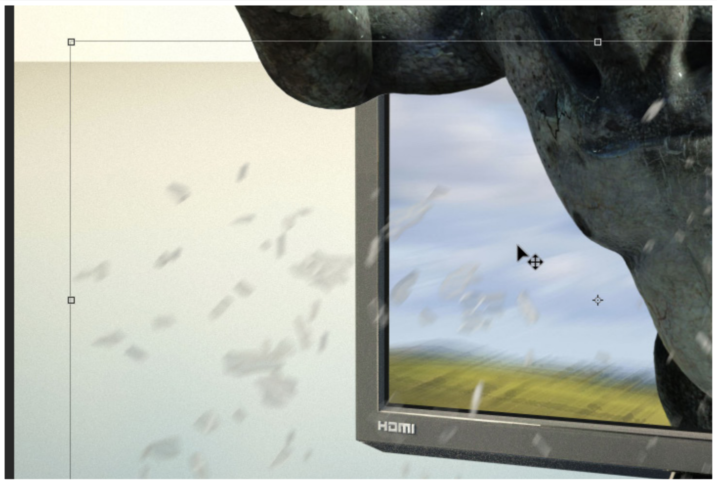

Filter
3D
View
Window
Help
Radial Blur ^⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Anthropics
Nik Collection
Average
Blur
Blur More
Box Blur...
Gaussian Blur...
Lens Blur...
Motion Blur...
Radial Blur...
Shape Blur...
Smart Blur...
Surface Blur...


Radial Blur
OK
Cancel
Blur Center

Amount: 2

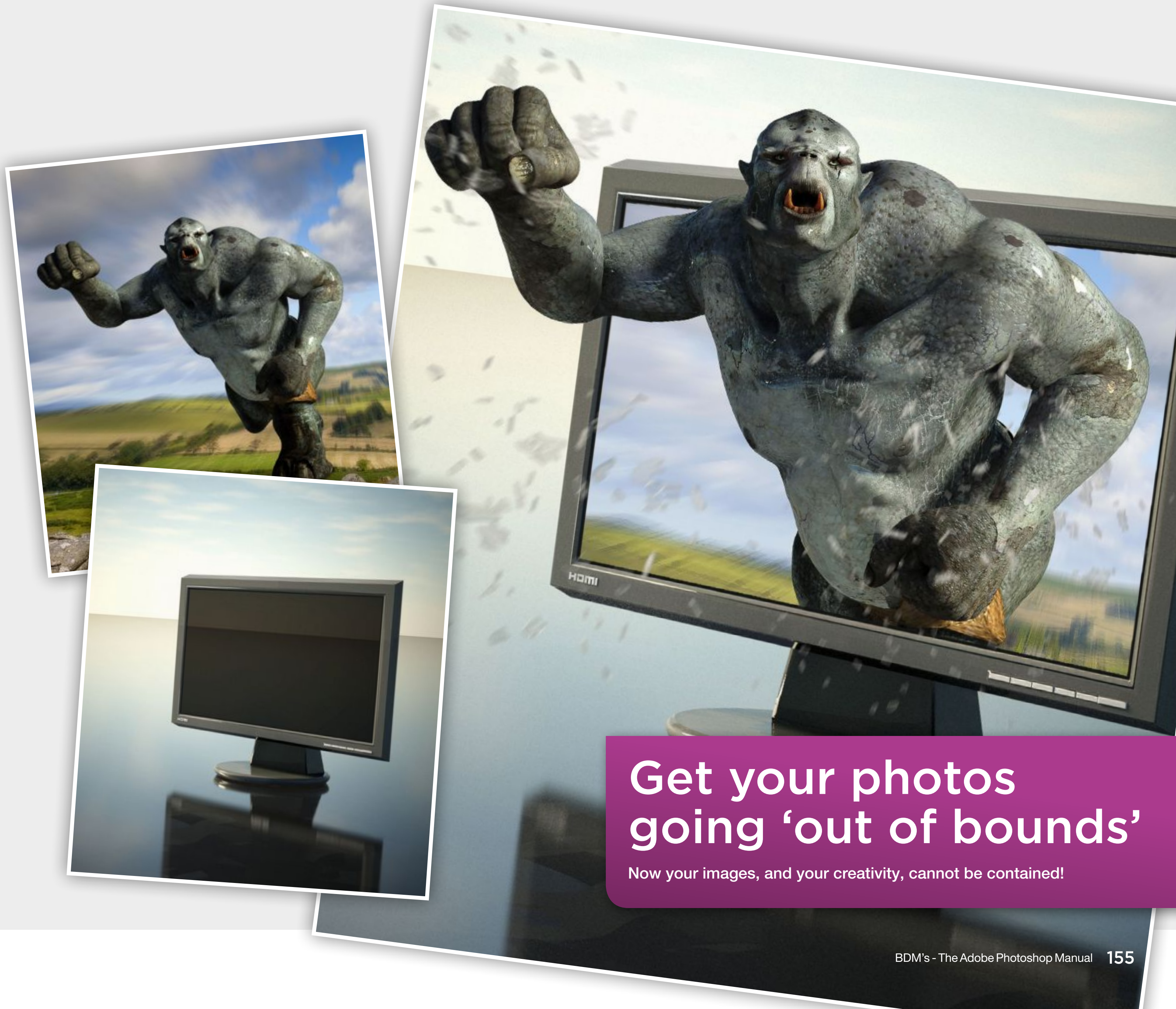
Blur Method: ○ Spin ● Zoom

Quality: ○ Draft ● Good ○ Best



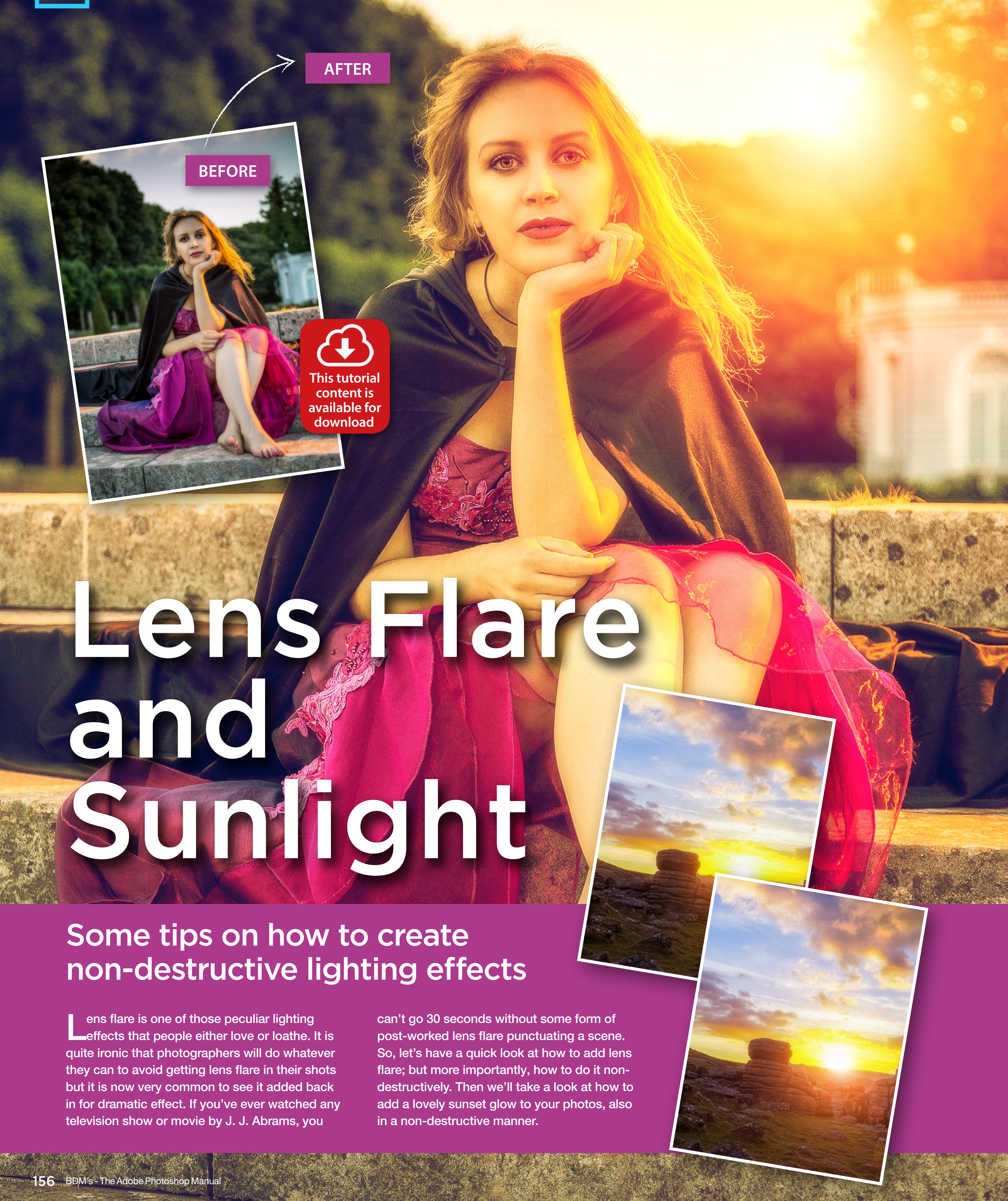
29 With the ‘glass’ layer still active, go to Filter > Blur > Radial Blur. Set the Amount to about 2 and make the Blur Method Zoom. Move the Blur Centre to the top right so the direction of blur appears to move down and to the left.

30 When you click OK, the Radial Blur will add a little motion to the glass for the final effect. Now you know how to create out of bounds images, what will be let loose next?



Get your photos going ‘out of bounds’

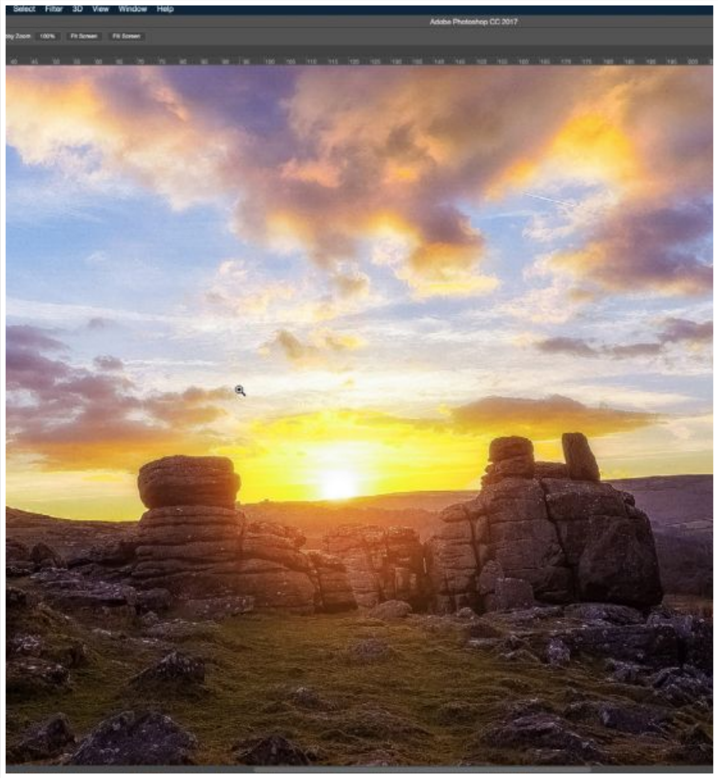
Now your images, and your creativity, cannot be contained!

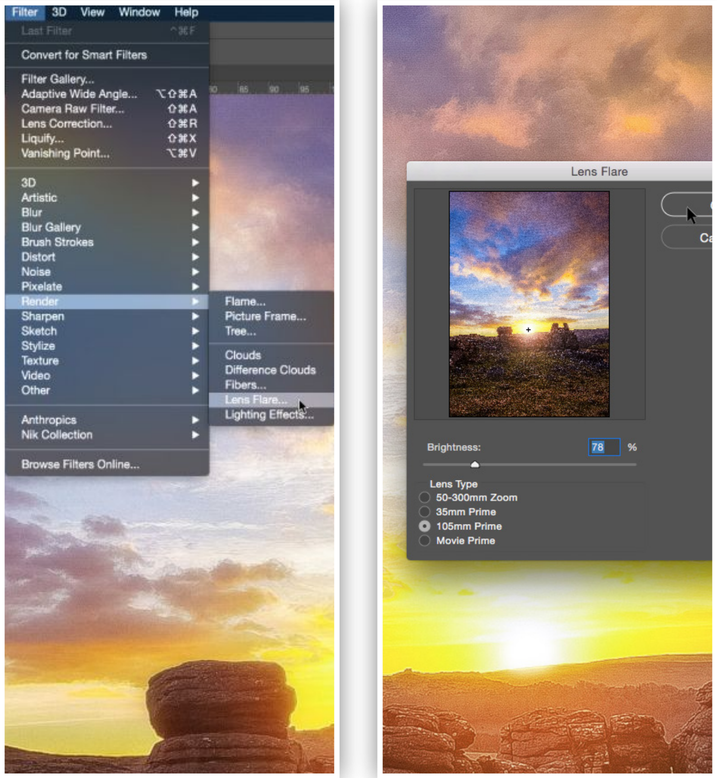

AFTER
BEFORE
This tutorial content is available for download

Lens Flare and Sunlight

Some tips on how to create non-destructive lighting effects

Lens flare is one of those peculiar lighting effects that people either love or loathe. It is quite ironic that photographers will do whatever they can to avoid getting lens flare in their shots but it is now very common to see it added back in for dramatic effect. If you've ever watched any television show or movie by J. J. Abrams, you can't go 30 seconds without some form of post-worked lens flare punctuating a scene. So, let's have a quick look at how to add lens flare; but more importantly, how to do it non-destructively. Then we'll take a look at how to add a lovely sunset glow to your photos, also in a non-destructive manner.


Select Filter 3D View Window Help
Adobe Photoshop CC 2017
100%
Fit Screen
Fill Screen

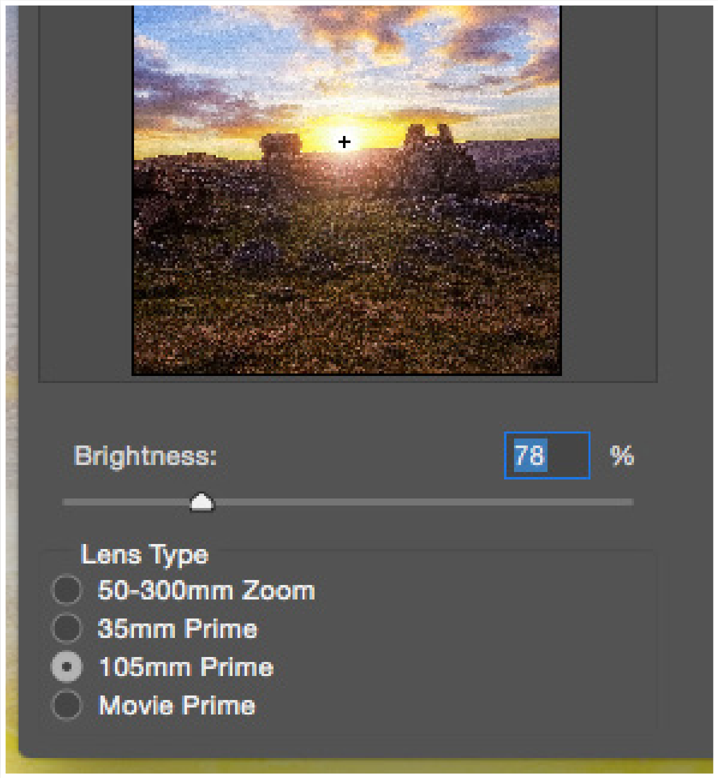

Filter 3D View Window Help
Last Filter ^⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Anthropics
Nik Collection
Browse Filters Online...
Flame...
Picture Frame...
Tree...
Clouds
Difference Clouds
Fibers...
Lens Flare...
Lighting Effects...
Lens Flare

Brightness: 78 %

Lens Type
○ 50-300mm Zoom
○ 35mm Prime
● 105mm Prime
○ Movie Prime

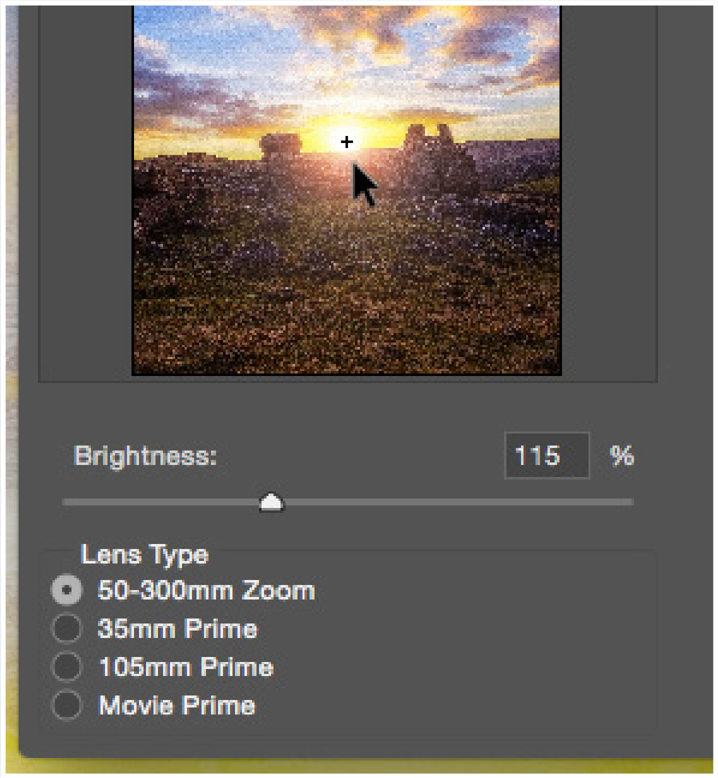
01 We begin with an appropriate image 'lens flare.jpg'. Of course, it will need the sun in it, or at least a very bright light source that will appear to create the lens flare we are after. We have a sunset image with the sun peeking through some rocks.

02 Normally, to add the flare effect, you need to go to Filter > Render > Lens Flare. This will open up the Lens Flare dialog box.



Brightness: 78 %

Lens Type
○ 50-300mm Zoom
○ 35mm Prime
● 105mm Prime
○ Movie Prime

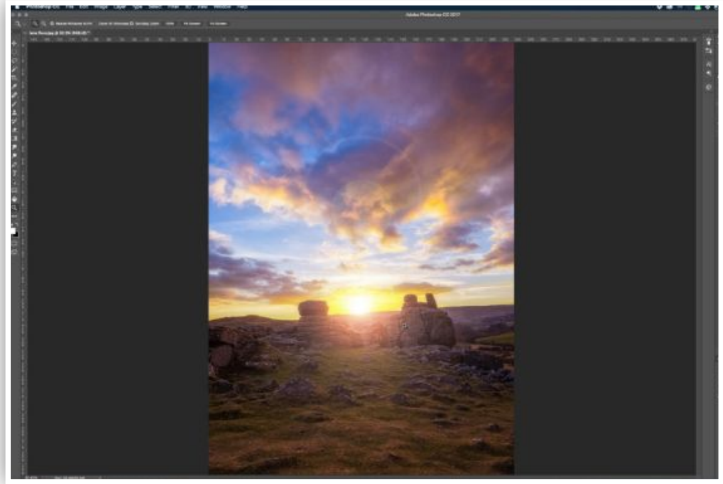


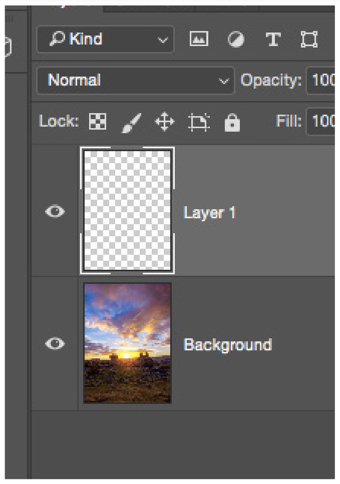
Brightness: 115 %

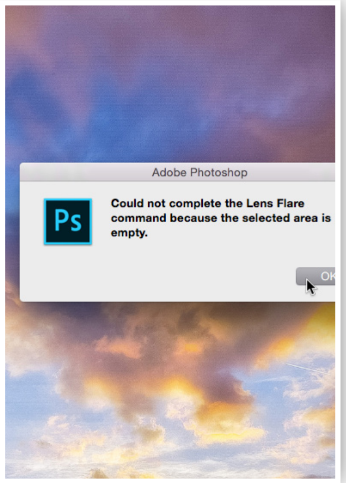
Lens Type
● 50-300mm Zoom
○ 35mm Prime
○ 105mm Prime
○ Movie Prime

03 Here, you can choose where the flare appears in your image. You can also choose the brightness and Lens Type from the options below.

04 We've used the 50-300mm Zoom type and also set the brightness to 115%; and placed the centre of our flare over the sun as it appears in the sunset image.



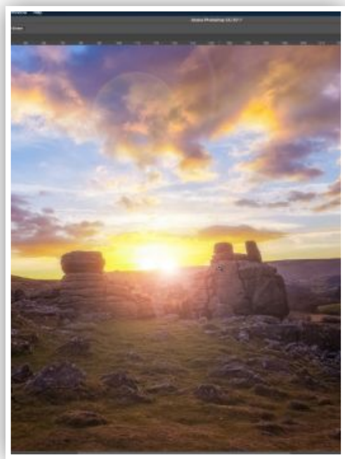

Kind
Normal
Opacity: 100
Lock:
Fill: 100
Layer 1
Background

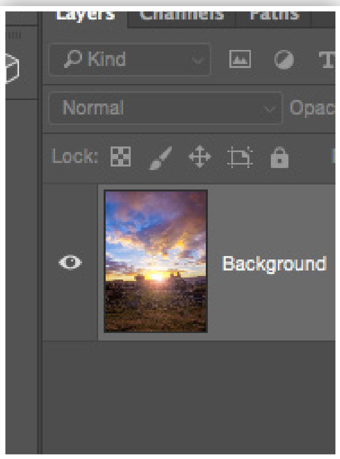

Adobe Photoshop

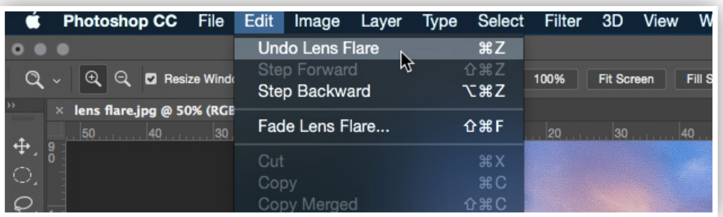
Could not complete the Lens Flare command because the selected area is empty.

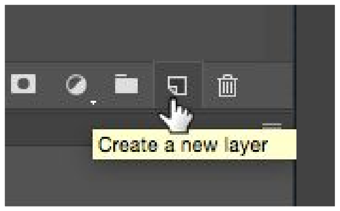
05 When you click OK, the flare effect is applied directly to the image. All well and good. The things is, now you've just merged the flare into the original image.

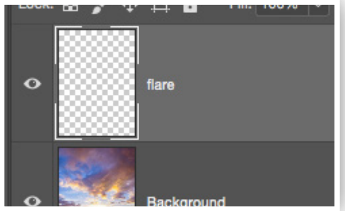
06 If you were to try and add a lens flare to an empty transparent layer, you would be told that you can't do that. Photoshop only adds flares to a layer that has pixel data in it.




Layers
Channels
Paths
Kind
Normal
Opac
Lock:
Background

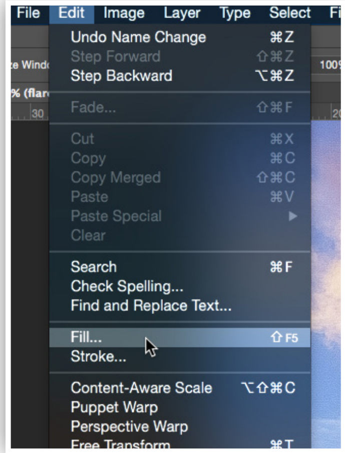

Photoshop CC
File
Edit
Image
Layer
Type
Select
Filter
3D
View
Undo Lens Flare ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade Lens Flare... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Resize Wind
lens flare.jpg @ 50% (RGB
100%
Fit Screen

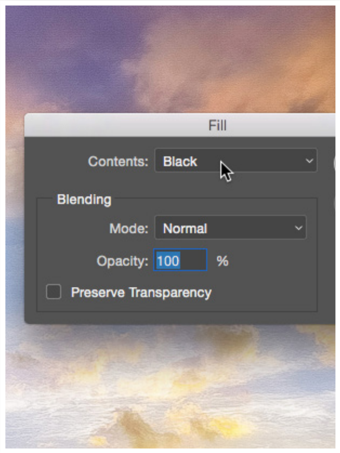

Create a new layer


flare
Background

07 The best way round this is to go through the procedure and add the lens flare to your base image as you did originally but now you can add a new technique.

08 Press Cmd + Z and you will undo the application of that lens flare. Click on the Create a new layer button to add a new layer above the sunset scene. Name this layer 'flare'.


File
Edit
Image
Layer
Type
Select
Undo Name Change ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Special
Clear
Search ⌘F
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Content-Aware Scale ⌥⇧⌘C
Puppet Warp
Perspective Warp
Free Transform ⌘T


Fill

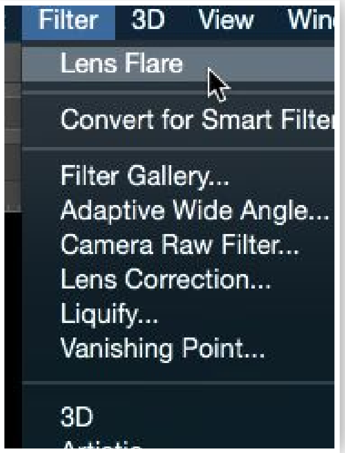
Contents: Black

Blending

Mode: Normal

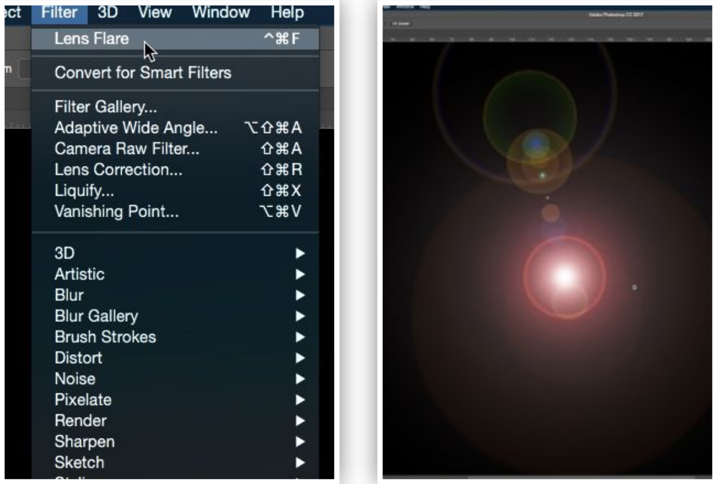
Opacity: 100 %

☐ Preserve Transparency

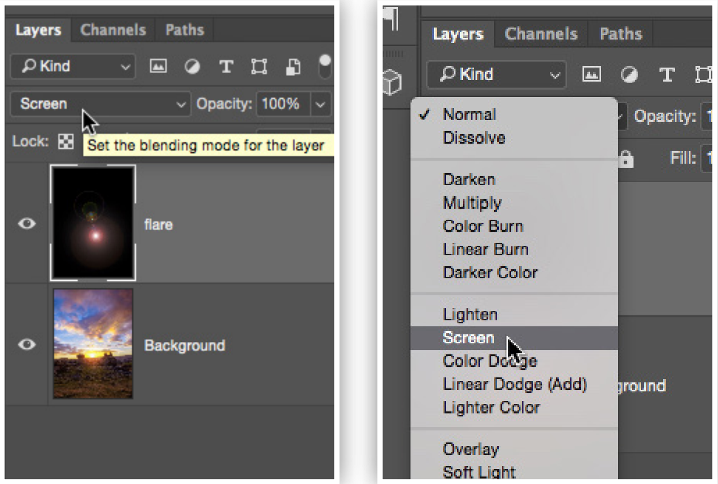

Filter
3D
View
Lens Flare
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle...
Camera Raw Filter...
Lens Correction...
Liquify...
Vanishing Point...
3D

09 With the 'flare' layer active, go to Edit > Fill (Shift + F5) and choose 100% Black as your fill colour. Click OK when you are done.

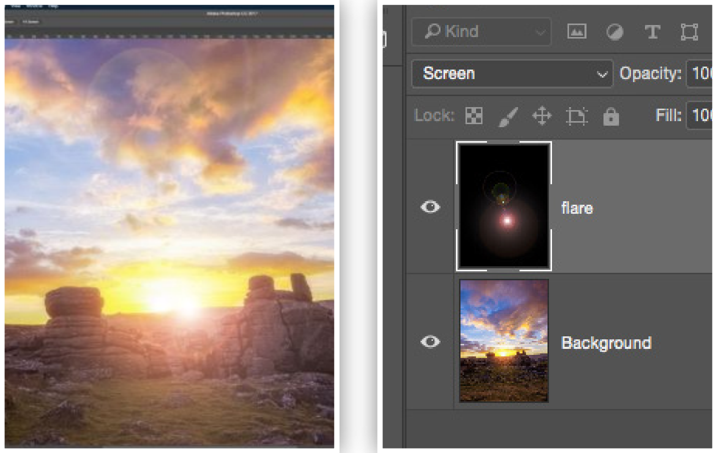
10 The 'flare' layer is now filled black. Photoshop always remembers the last effect that was applied, and you can use this to your advantage. If you go to the top menu and click Filter, you will see Lens Flare listed directly below.


Filter
3D
View
Window
Help
Lens Flare ^⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch

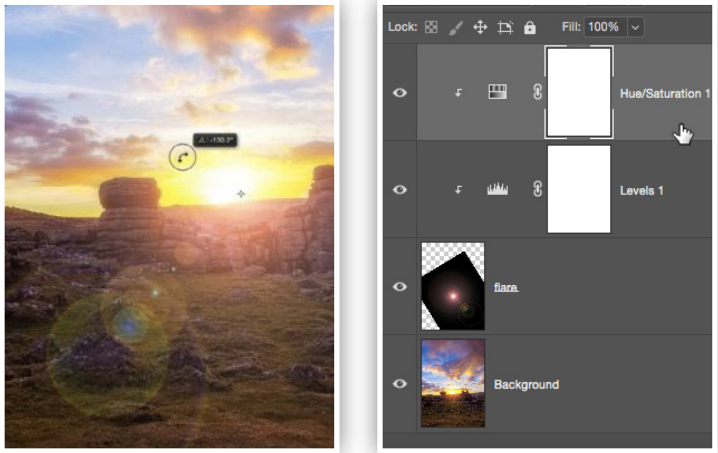
11 Click on Filter > Lens Flare (Cmd + F) and the flare you previously added directly to the image, will now be applied to the black ‘flare’ layer. The settings you chose previously are used again, including the placement of the flare.


Layers
Channels
Paths
Kind
Screen
Opacity: 100%
Lock:
Fill:
Set the blending mode for the layer
flare
Background
Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light

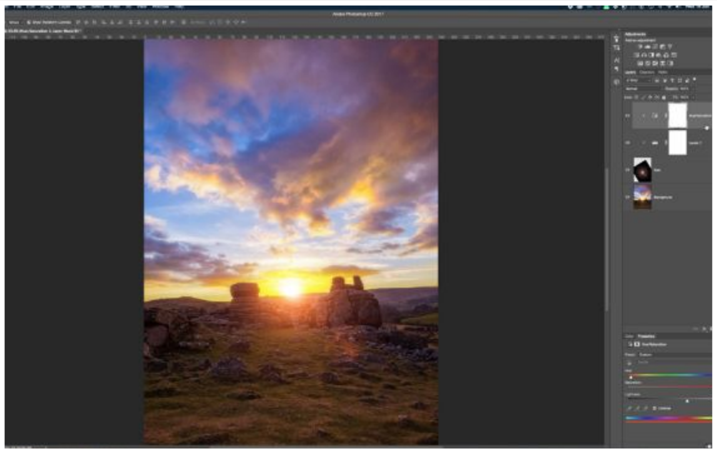
12 Now your ‘flare’ layer can be blended into the image on the layer below. Choose Screen from the Blend Mode options button at the top of the layers palette. The flare is blended into the scene below.


Kind
Screen
Opacity:
Lock:
Fill:
flare
Background

13 Because the effect has been applied to the layer above our scene, it is completely non-destructive.

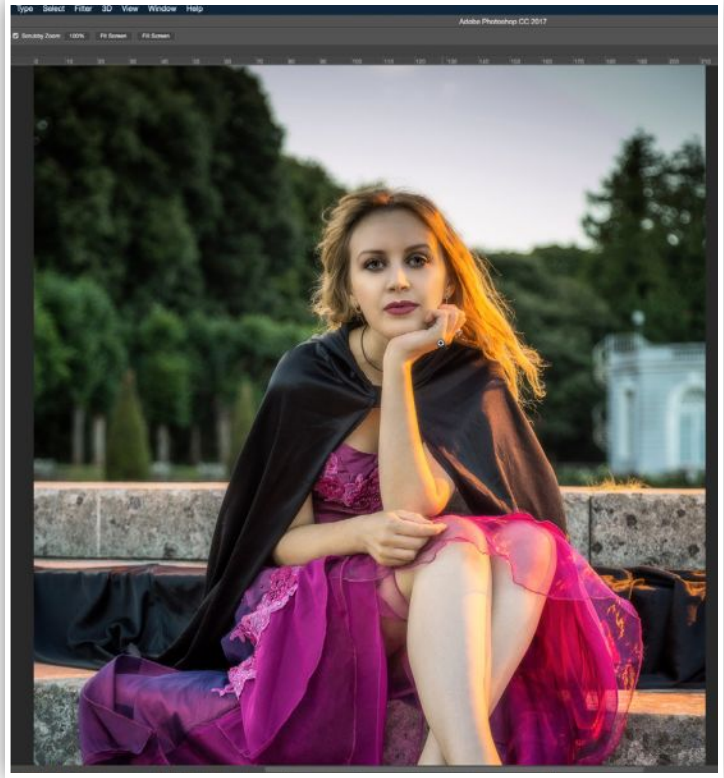

Lock:
Fill: 100%
Hue/Saturation 1
Levels 1
flare
Background

14 The benefit of doing it this way is that you can move the layer around, and even rotate it if you want, you can also apply adjustments to the ‘flare’ layer such as Levels and Hue/Saturation to control the look of the effect more directly.

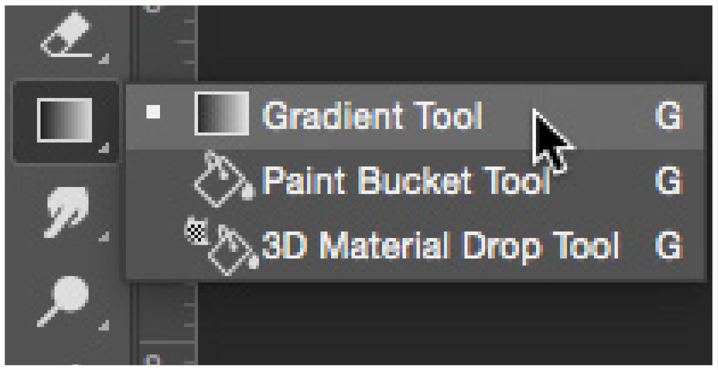


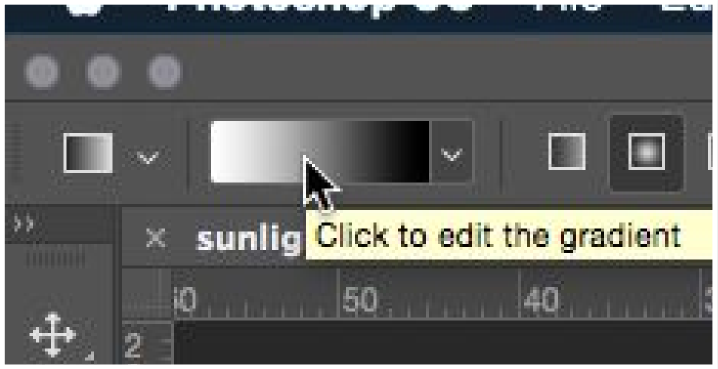
15 There you go. Simple but effective use of layers and blend modes, giving you a little more control of your images and lens flare effects.

16 So that’s lens flare taken care of, let’s turn our attention to some additional sunlight effects next.

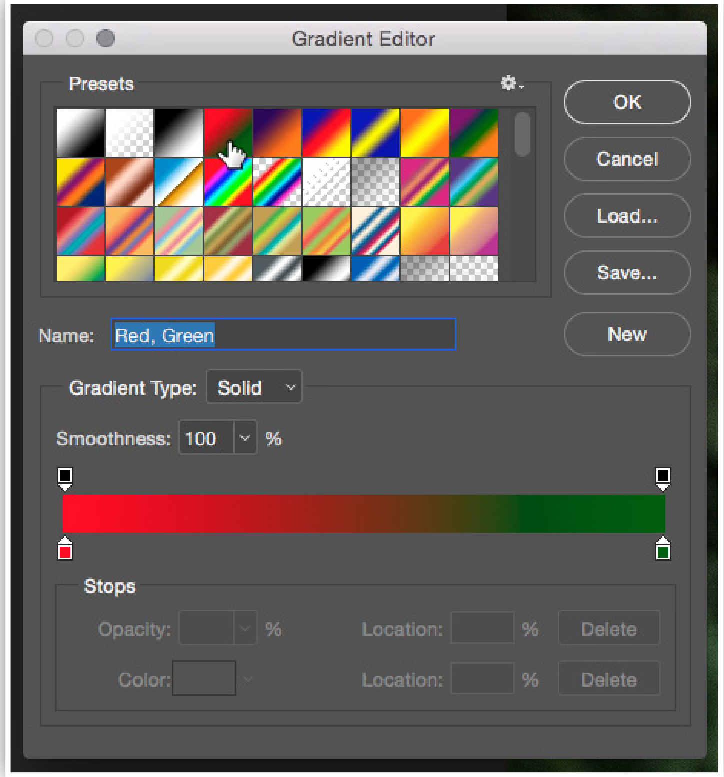


17 Start by opening the file ‘sunlight.jpg’. This was a shot from a portrait shoot where we were trying to emulate the look of sunlight by using a coloured flashgun. This is an ideal shot to add some extra sunlight and warm the image up.


Gradient Tool G
Paint Bucket Tool G
3D Material Drop Tool G


Click to edit the gradient
sunlig
50
40

18 Go to the tool bar and click on the Gradient Tool (G). Then go to the Tool Options panel and click on the gradient to open the Gradient Editor. You use the Gradient Tool to create your basic sun disc.

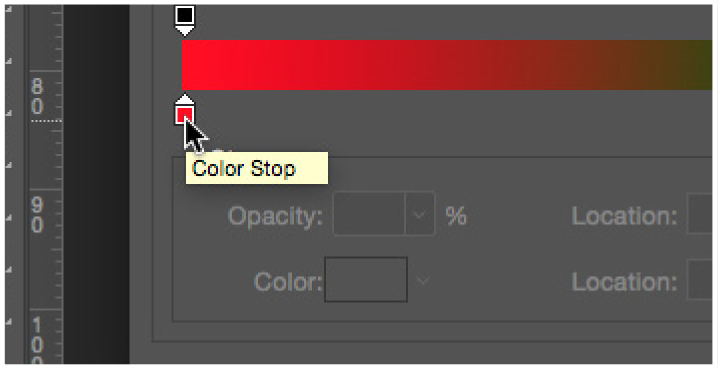

Gradient Editor
Presets
OK
Cancel
Load...
Save...
New
Stops
Opacity:
%
Location:
%
Delete
Color:
Location:
%
Delete

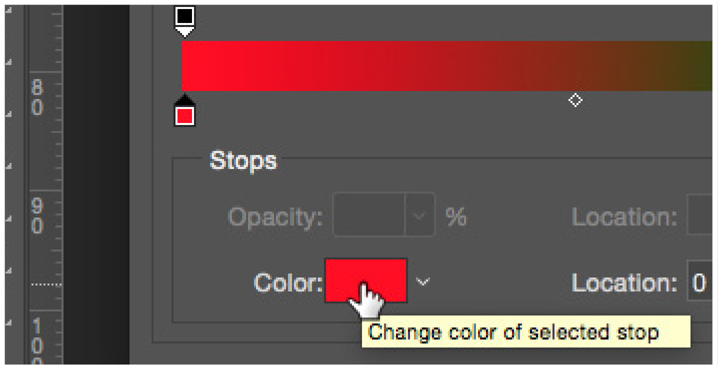
Name: Red, Green

Gradient Type: Solid

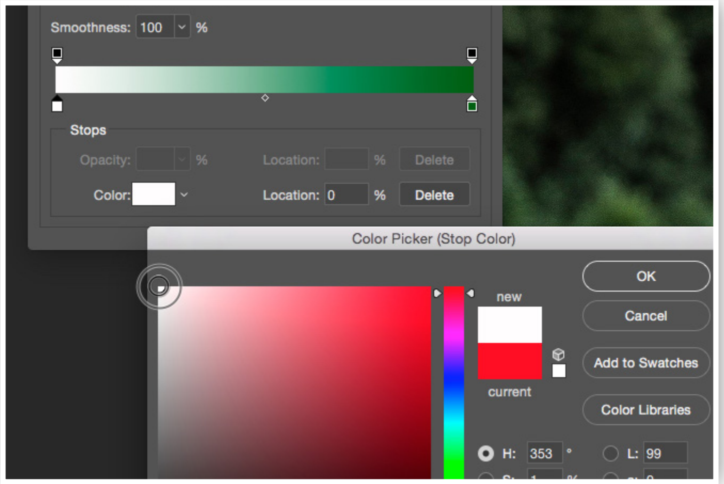
Smoothness: 100 %

19 When the editor opens, choose a preset that uses just two colours and click on the Red to Green preset.

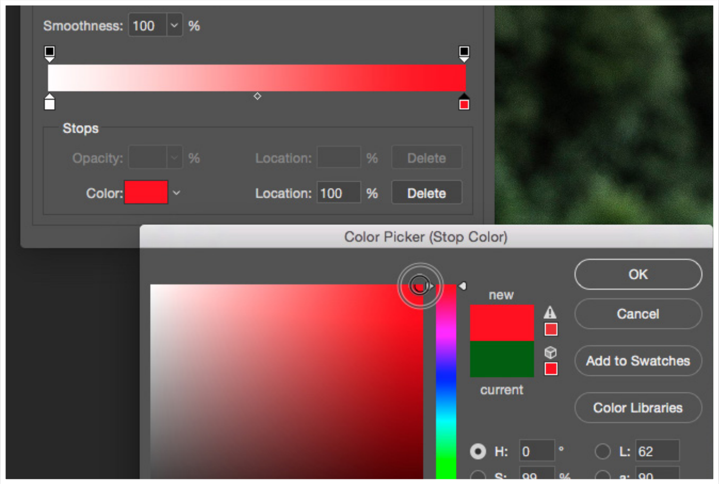

Color Stop
Opacity:
%
Location:
Color:
Location:


Stops
Opacity:
%
Location:
Color:
Location: 0
Change color of selected stop

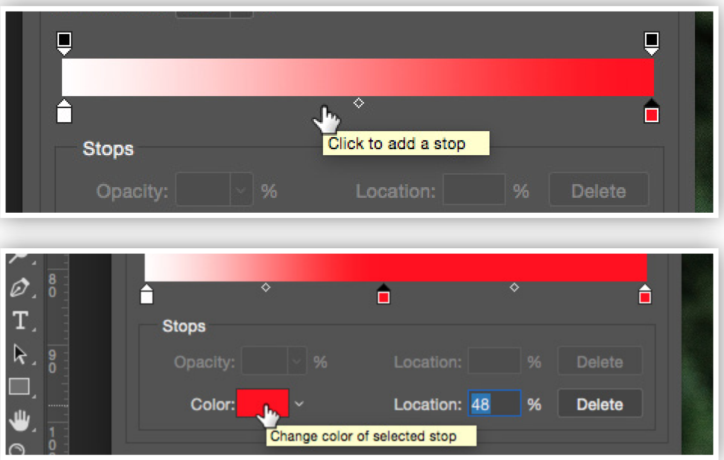
20 Click on the lower left Colour Stop and you’ll be able to access the Stops colour picker to change the colour of the start of the gradient.


Smoothness: 100 %
Stops
Opacity: % Location: % Delete
Color: Location: 0 % Delete
Color Picker (Stop Color)
new
current
OK
Cancel
Add to Swatches
Color Libraries
H: 353 °
L: 99

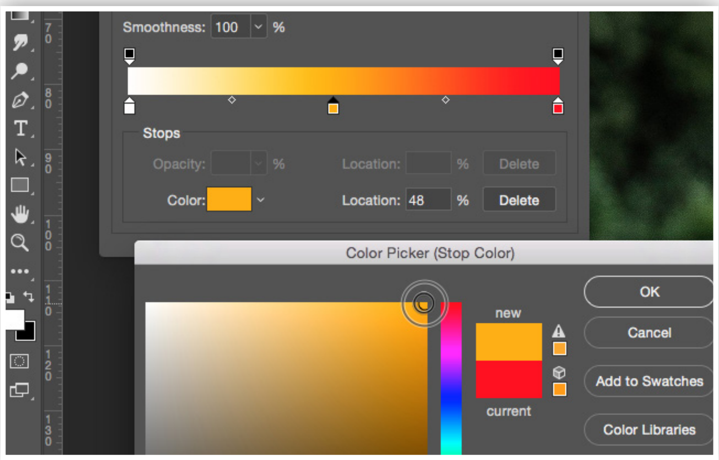
21 From the Colour Picker, choose white as the starting colour of the leftmost Colour Stop. Click OK when you're ready to proceed.


Smoothness: 100 %
Stops
Opacity: % Location: % Delete
Color: Location: 100 % Delete
Color Picker (Stop Color)
new
current
OK
Cancel
Add to Swatches
Color Libraries
H: 0 °
L: 62

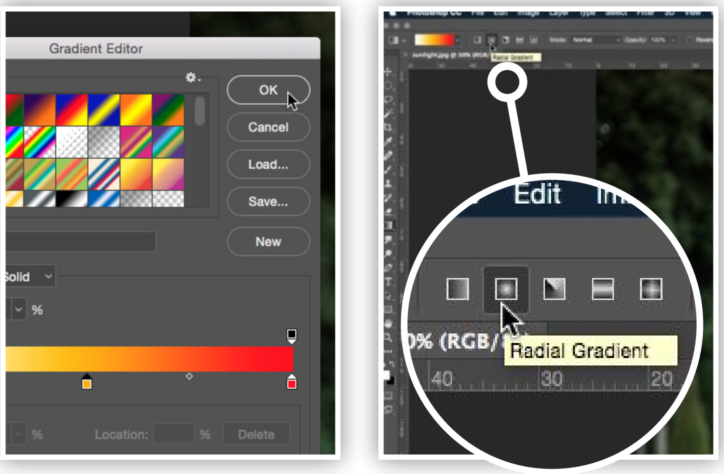
22 Then click on the lower right Colour Stop. This time, make this colour a bright red. This is the end colour of your sun effect. Click OK to proceed. Now you just need to add another colour in the middle of this gradient.


Stops
Opacity: % Location: % Delete
Click to add a stop
Stops
Opacity: % Location: % Delete
Color: Location: 48 % Delete
Change color of selected stop

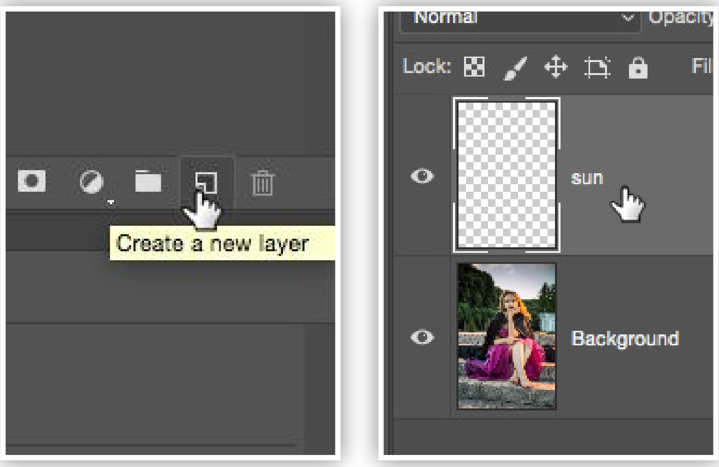
23 Next, click halfway between the white and the red Colour Stops. This will automatically add a new Stop. You can now change this colour.


Smoothness: 100 %
Stops
Opacity: % Location: % Delete
Color: Location: 48 % Delete
Color Picker (Stop Color)
new
current
OK
Cancel
Add to Swatches
Color Libraries

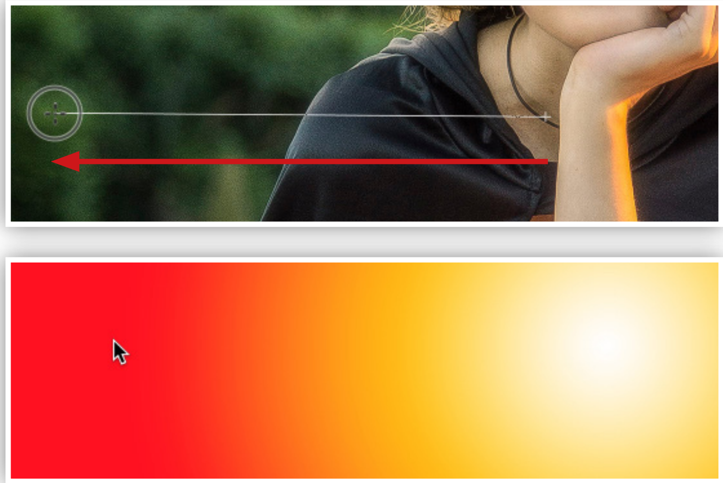
24 Choose a nice bright orange to be the middle colour in our sun effect. Click OK to proceed. Our gradient has now been edited to run from white on the left, through to orange, and then out to red.


Gradient Editor
OK
Cancel
Load...
Save...
New
Solid
Location: % Delete
Edit
Radial Gradient

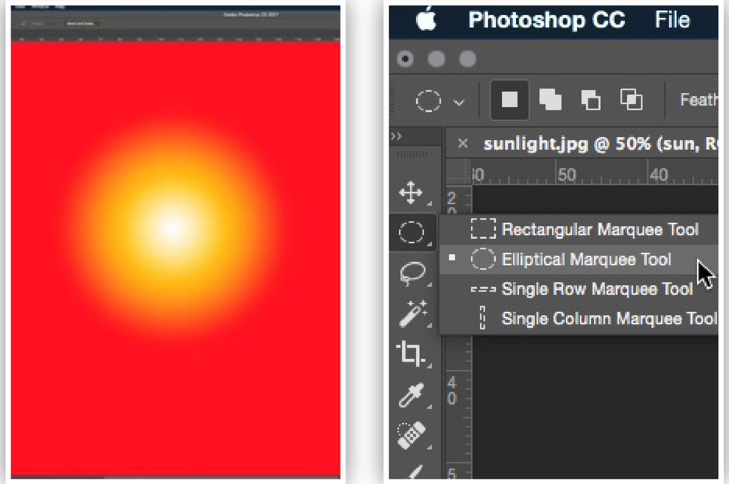
25 Next you'll need to choose the type of gradient to use. Because we are going to mimic the sun, it makes sense to use the Radial Gradient option. Click on its button to set the gradient type to Radial.


Create a new layer
Normal
Opacity
Lock:
sun
Background

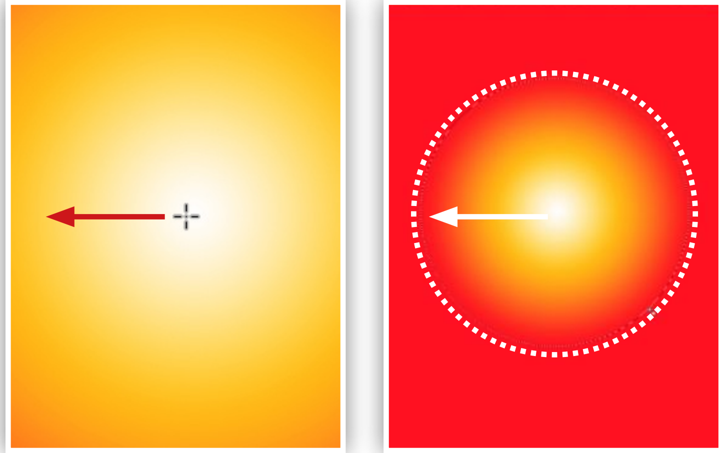
26 With the Gradient Tool at the ready, click on the Create New Layer button at the bottom of the layers palette. A new layer will be created. Name it 'sun'.



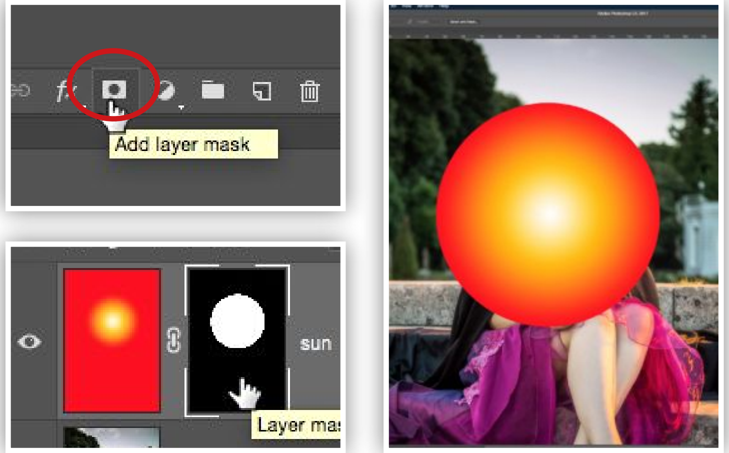
27 With the ‘sun’ layer active, left-click and hold the mouse button in the centre of the image, then drag the cursor out about a third of the way. When you let go of the button, the gradient you set will be drawn on the ‘sun’ layer.


Photoshop CC
File
Feath
sunlight.jpg @ 50% (sun, R
Rectangular Marquee Tool
Elliptical Marquee Tool
Single Row Marquee Tool
Single Column Marquee Tool

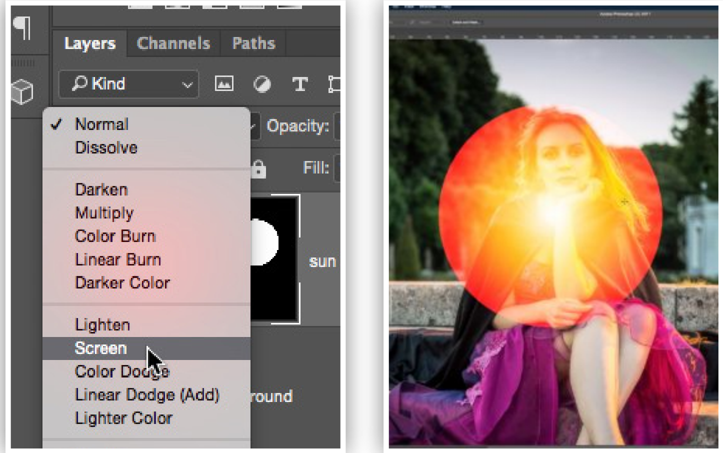
28 Obviously the gradient now covers the entire layer, obscuring our original image. Go to the toolbar and choose the Elliptical Marquee Tool (M).



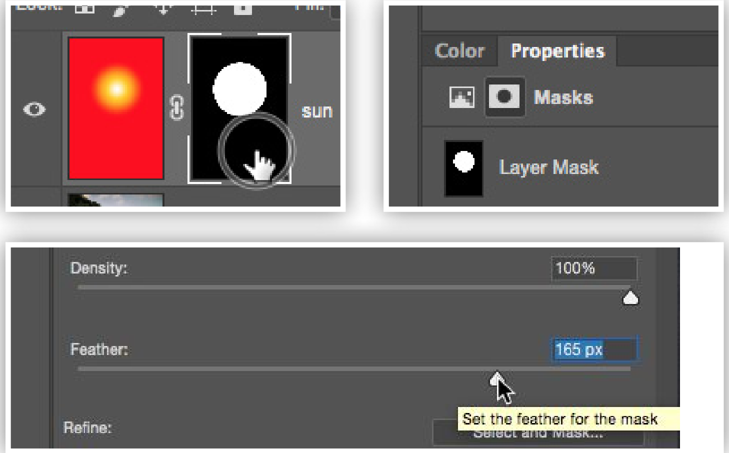
29 Press the Alt key on your keyboard and left-click and hold the mouse button in the centre of your gradient. Now, drag the cursor outwards and you will be able to draw a circular marquee that is constrained to the centre of the gradient.


Add layer mask
sun
Layer mas

30 With the selection active, go to the bottom of the layers palette and click on the Add Layer Mask button. A mask will be added to your ‘sun’ layer in the shape of the selection you just drew.


Layers
Channels
Paths
Kind
Opacity:
Fill:
Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
sun
round

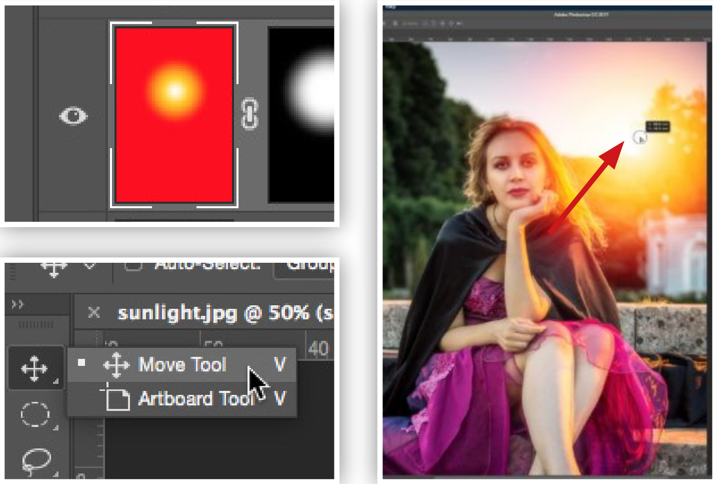
31 Now go to the Blend Mode button and choose Screen from the dropdown list. The gradient will now be blended into the photo beneath it. Now you just need to soften the hard edge.


sun
Color
Properties
Masks
Layer Mask
Refine:
Select and Mask...
Set the feather for the mask

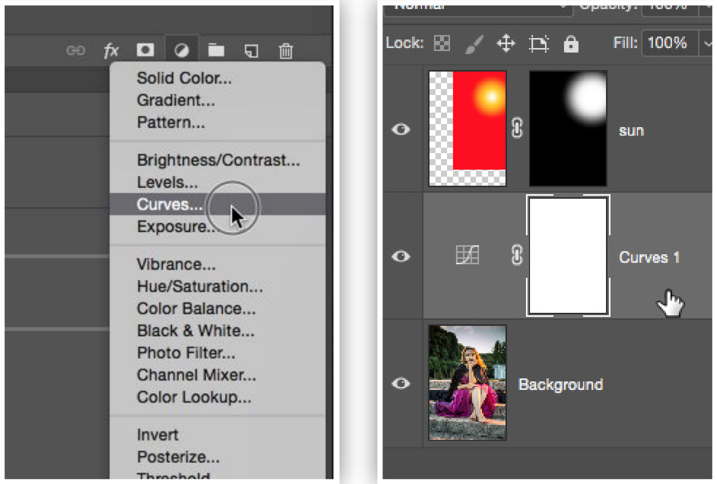
Density: 100%

Feather: 165 px

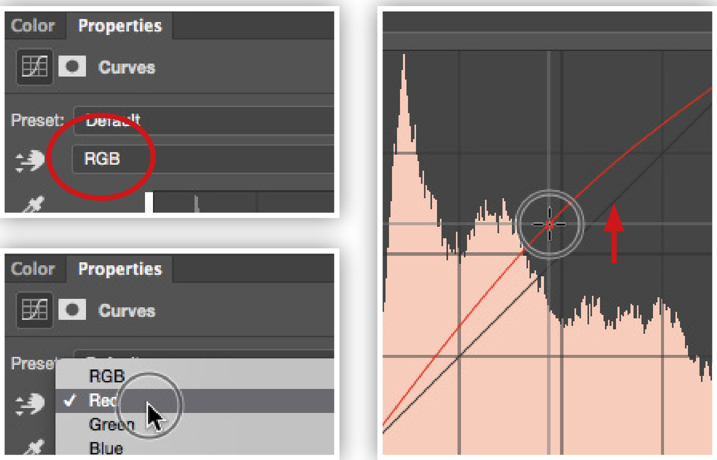
32 Click on the layer mask thumbnail and go the Masks Properties panel and click on the Feather slider and drag it to the right. Make the value about 165 pixels. This will be enough to create a nice soft edge to your fake sun.


sunlight.jpg @ 50% (s
Move Tool V
Artboard Tool V

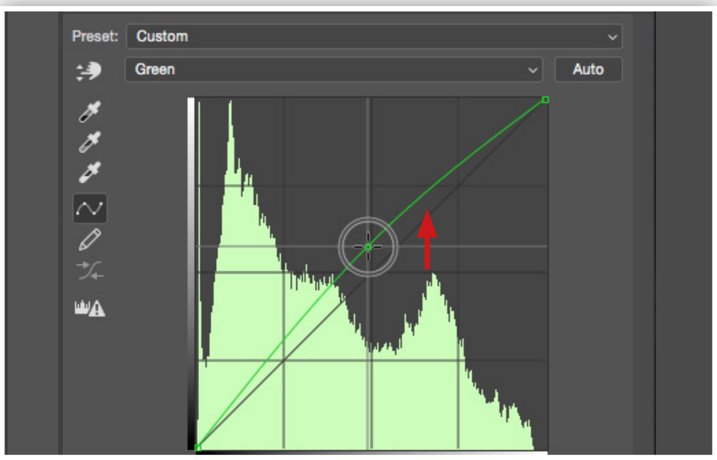
33 Click on the 'sun' layer thumbnail to activate it and use the Move Tool (V) to reposition the sun so it is to the right of the girl's head, just peeking from behind the trees. Now you need to warm the base image up a little.


Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Lock:
Fill: 100%
sun
Curves 1
Background

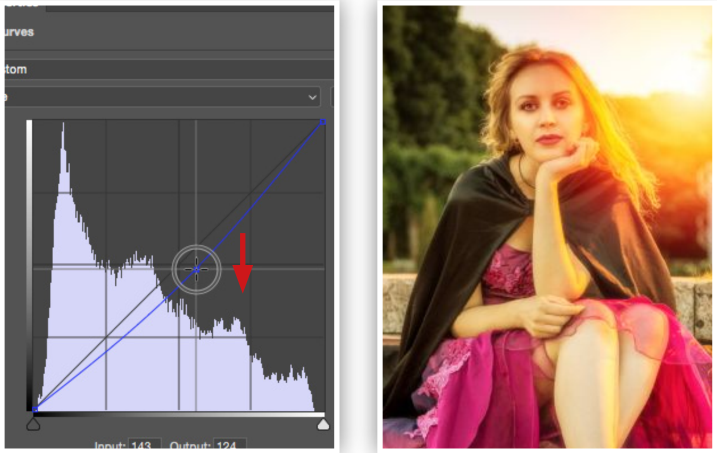
34 Click on the Create New Adjustment Layer button and select Curves from the menu. Make sure this new 'Curves 1' layer sits between the main image and the 'sun' layer. With the 'Curves 1' layer active, go to the Curves Properties panel.


Color
Properties
Curves
Preset:
Default
RGB
RGB
Red
Green
Blue

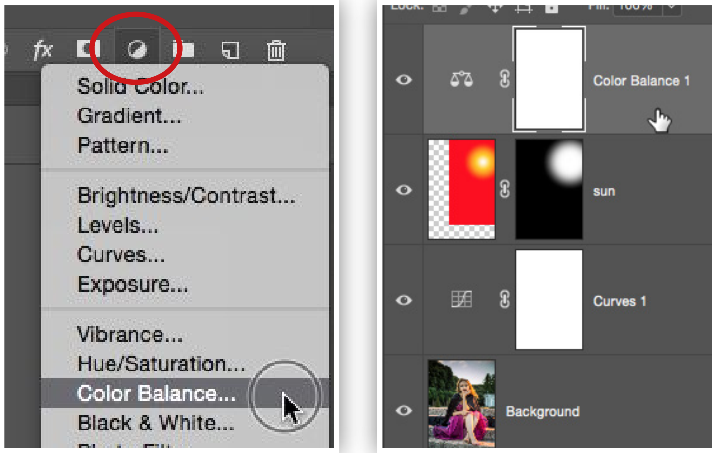
35 Click on the RGB button and select Red (Alt + 3). Click and drag the Red curve upwards slightly and you'll see the image colour start to alter. A small amount is enough to start to warm the reds in the image up.


Preset:
Custom
Green
Auto

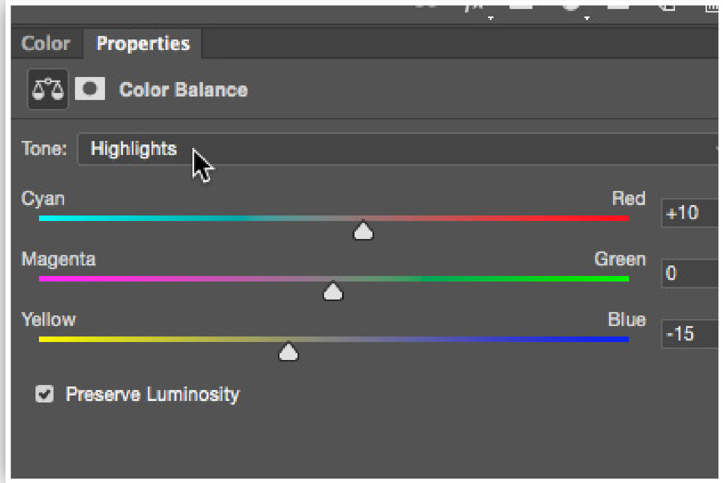
36 Now click on the Green curve (Alt + 4) and move its curve upwards as well, and the image will start to go more yellow.


Input: 143
Output: 124

37 Finally, click on the Blue curve (Alt + 5) and drag its curve downwards very slightly to increase the overall warmth of the image. Now the photo looks more in tune with the sun we've added.


Solid Color...
Gradient...
Pattern...
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Color Balance 1
sun
Curves 1
Background

38 You can make additional global colour changes to the entire document by clicking on the Create New Adjustment Layer button again and selecting Colour Balance this time. Make sure the new 'Colour Balance 1' layer is at the top of the layer stack.


Color
Properties
Color Balance

Tone: Highlights

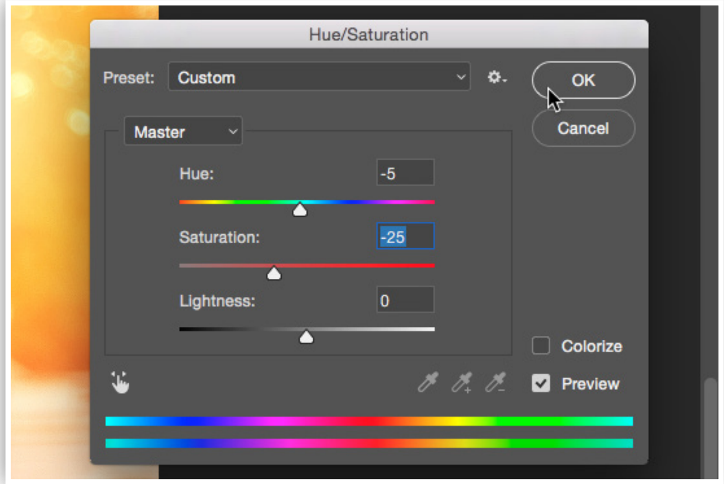
Cyan – Red: +10

Magenta – Green: 0

Yellow – Blue: -15

☑ Preserve Luminosity

39 In the 'Colour Balance 1' Properties, set the Tone option to Highlights and make the Cyan/Red value +10, the Magenta/Green value 0 and the Yellow/Blue value -15. This really pulls it all together.


Hue/Saturation
OK
Cancel

Preset: Custom

Master

Hue: -5

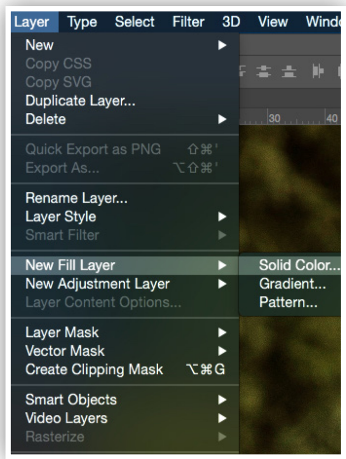
Saturation: -25

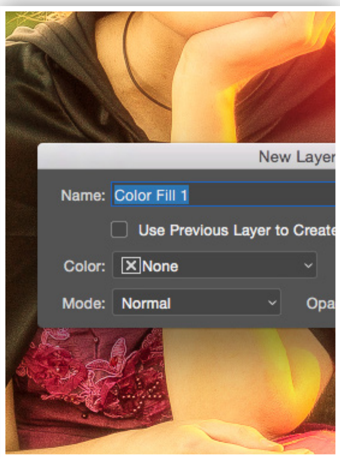
Lightness: 0

☐ Colorize

☑ Preview

40 At this point, if you feel like the sun is too saturated, you can always click on the 'sun' layer gradient and go to Image > Adjustments > Hue/Saturation (Cmd + U) and dial the saturation of the sun down a bit.


Layer
Type
Select
Filter
3D
View
Wind
New
Copy CSS
Copy SVG
Duplicate Layer...
Delete
Quick Export as PNG
Export As...
Rename Layer...
Layer Style
Smart Filter
New Fill Layer
New Adjustment Layer
Layer Content Options...
Layer Mask
Vector Mask
Create Clipping Mask
Smart Objects
Video Layers
Rasterize
Solid Color...
Gradient...
Pattern...



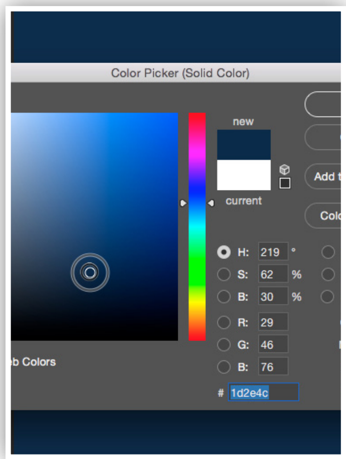
Name: Color Fill 1

☐ Use Previous Layer to Create

Color: ☒None

Mode: Normal

41 Finally we can add a little colour to the darkest shadow areas of the image. Go to Layer > New Fill Layer > Solid Color. A New Layer panel will open where you can set the name for your Fill Layer. We've just kept the default.


Color Picker (Solid Color)
new
current
Add
b Colors

H: 219 °

S: 62 %

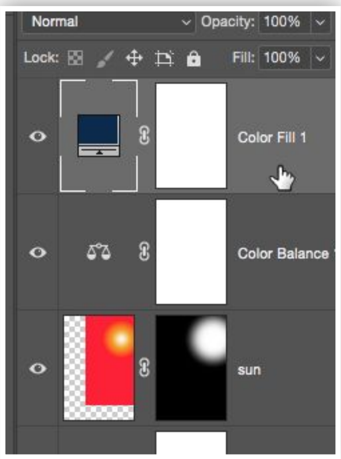
B: 30 %

R: 29

G: 46

B: 76

1d2e4c

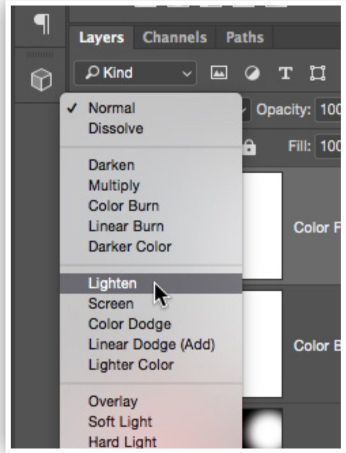

Lock:
Color Fill 1
Color Balance
sun

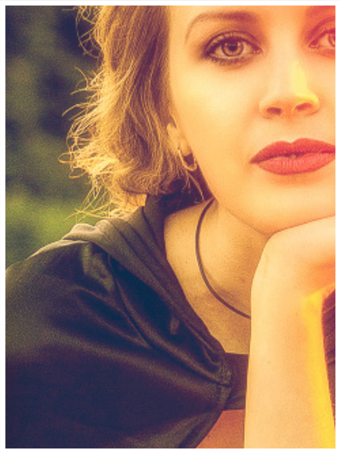
Normal

Opacity: 100%

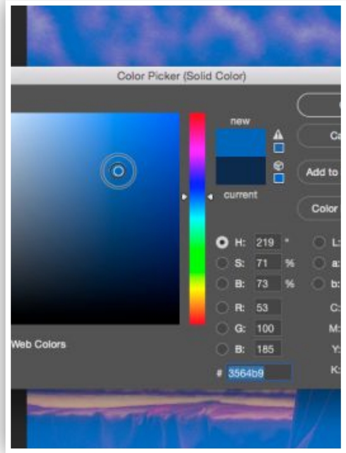
Fill: 100%

42 When you click OK, the Colour Picker will open and you'll need to choose a dark blue. Don't worry too much, as this can be altered at any point. This will create a new layer 'Colour Fill 1'. Check that it is the topmost layer.


Layers
Channels
Paths
Kind
Opacity: 100
Fill: 100
✓ Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Color F
Color B



43 Set this 'Colour Fill 1' layer's Blend Mode to Lighten. This has the effect of lifting the black shadow areas to deep blue. If you're not happy with the effect, you can always double click 'Colour Fill 1' thumbnail and edit the colour.


Color Picker (Solid Color)
new
current
Add to
Color
Web Colors

H: 219 °

S: 71 %

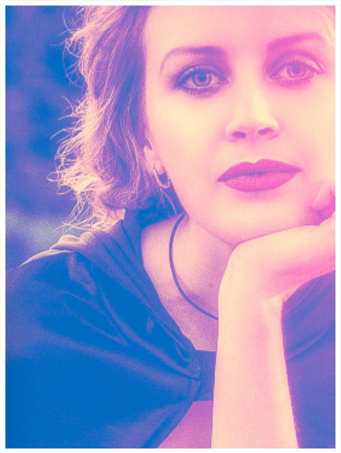
B: 73 %

R: 53

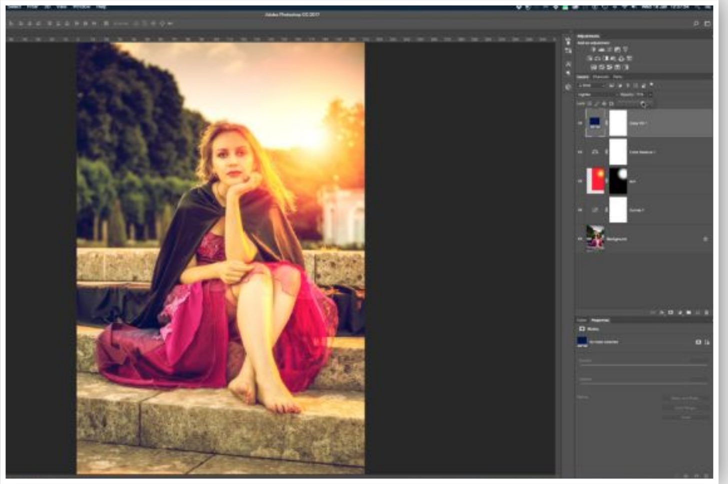
G: 100

B: 185

3564b9



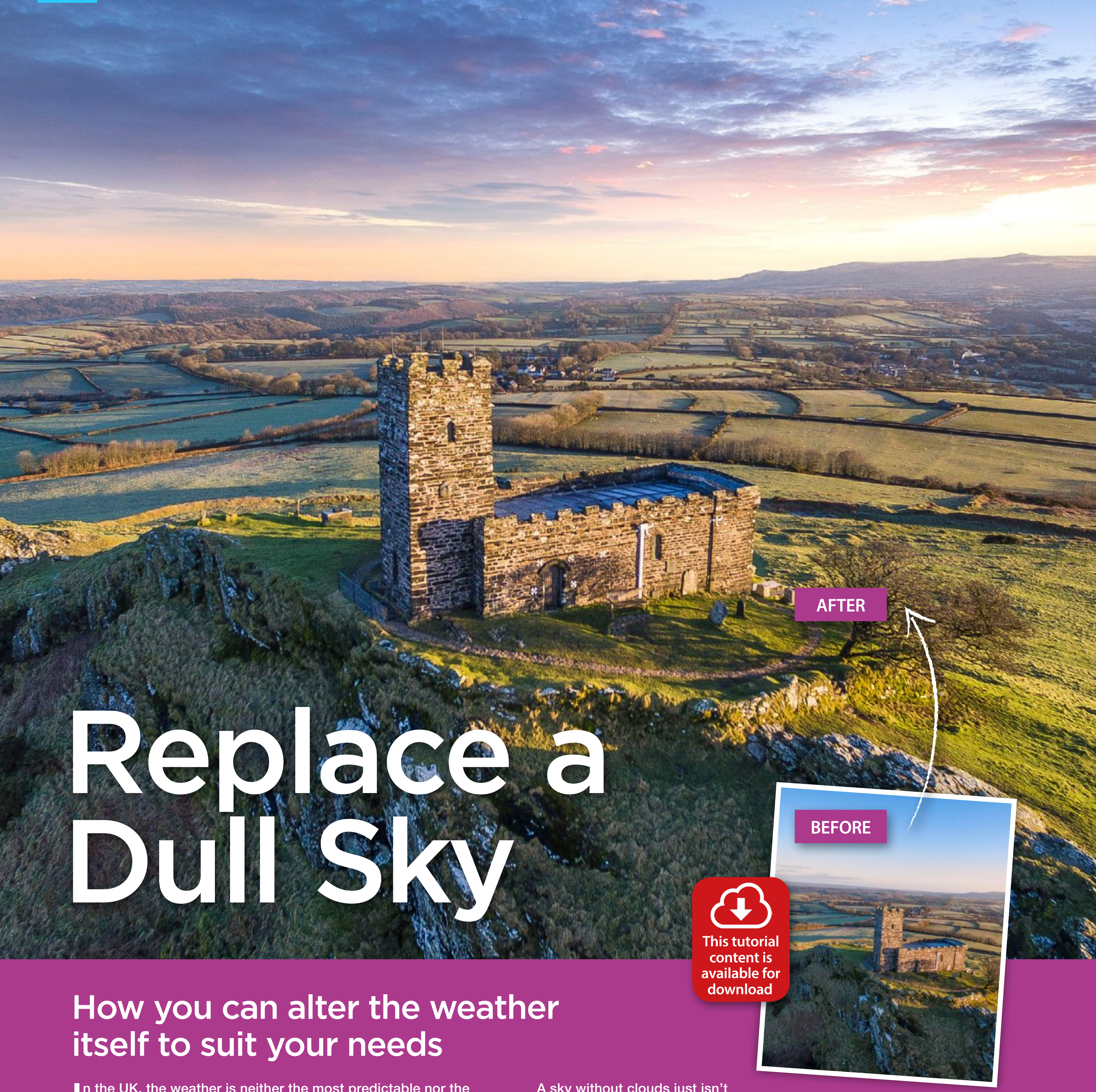
44 Make sure you're not using bright blues as this will have quite an effect on the warm tones you are trying to achieve. You want a blue dark enough to just lift the black of the shadows slightly.



45 With that, your image is complete. Between the mastering of lens flares and sunlight, you've got some new techniques to brighten any image that needs them.

Some bright ideas for dramatic lighting

More useful non-destructive effects.



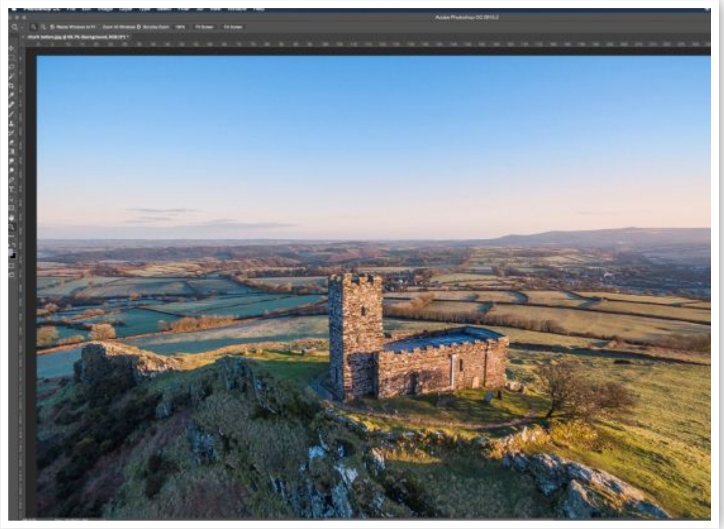
Replace a Dull Sky

This tutorial content is available for download

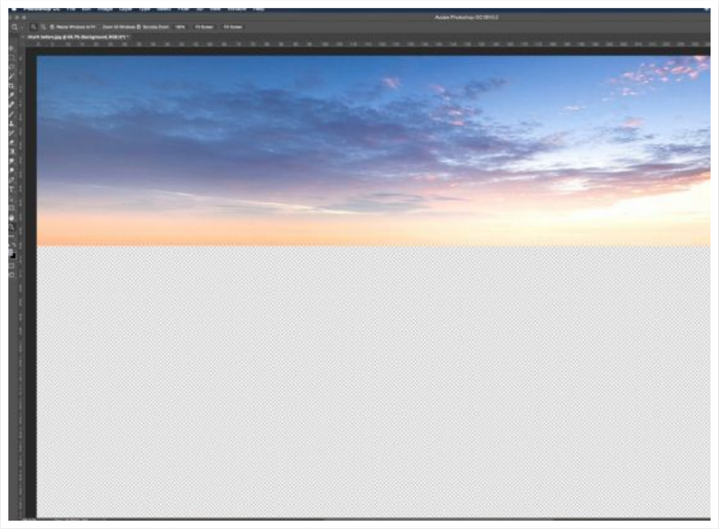
How you can alter the weather itself to suit your needs

In the UK, the weather is neither the most predictable nor the sunniest, and let's be fair, it is the butt of many jokes. However the law of averages says that sometimes, just sometimes, it must work in our favour. Suddenly you have a gorgeous clear day and out you go, shooting away without a care in the world. When you get home and review your shots, you realise that the cloudless sky has rendered your shot… well, bland.

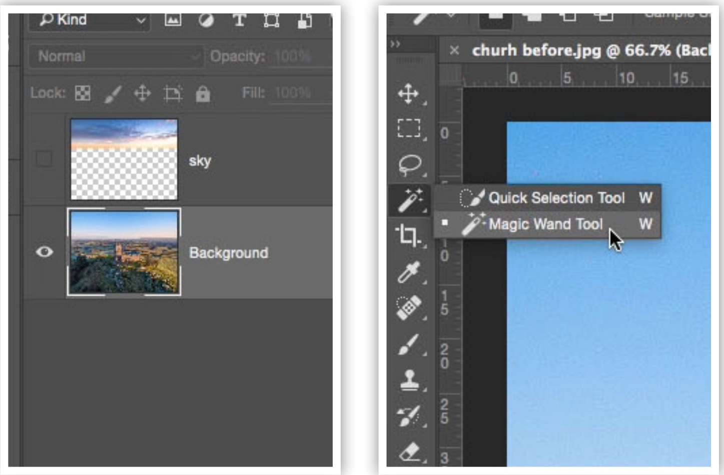
A sky without clouds just isn't as exciting to look at. It is ironic though, that the lovely blue sky is very helpful in adding a totally new one! We could go straight for the Refine Edge tool, but as this image will demonstrate, there's more than one way to approach this technique. Here's a nice quick and easy method that works well with an even blue sky and well defined horizon.



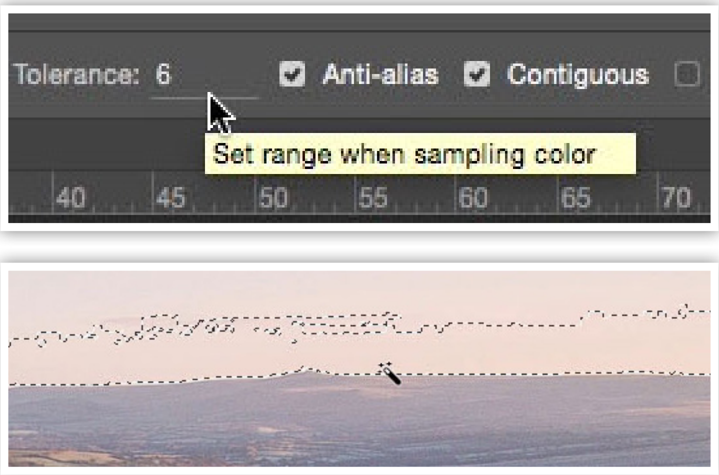
01 We have a lovely aerial shot on a crisp sunny morning. Whilst looking in this direction, the sky is quite empty and could do with a little pick-me-up.



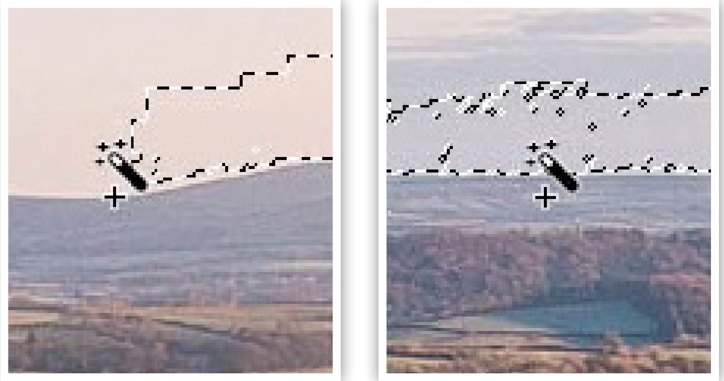
02 You'll want to use a replacement sky that won't look out of place when it is dropped into your original image. In this case, the replacement sky was also shot at sunrise with light coming from the right of the image.


Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
sky
Background
churh before.jpg @ 66.7% (Bac
Quick Selection Tool W
Magic Wand Tool W

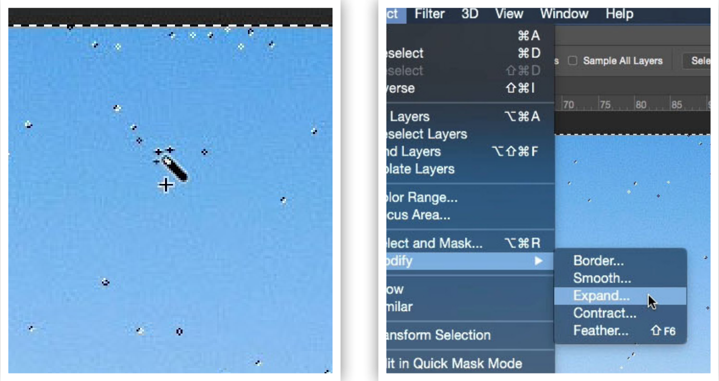
03 Place your sky on a new layer called 'sky'. Make it invisible for the moment and click on your original image to make it active. Now go to your toolbar and select the Magic Wand Tool (W).


Tolerance: 6
Anti-alias
Contiguous
Set range when sampling color
40
45
50
55
60
65
70

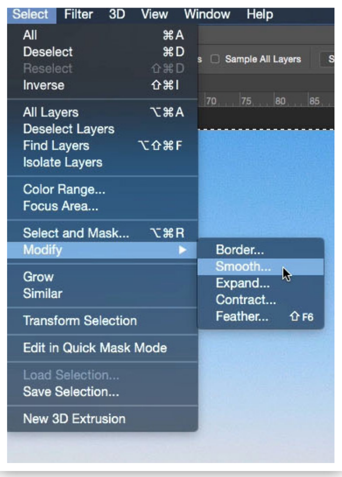
04 In the tool options menu above your image, set Tolerance to 6 and make sure both the Anti-alias and Contiguous buttons are checked. Now click your Magic wand Tool on the sky, just above the horizon and a selection will be made.

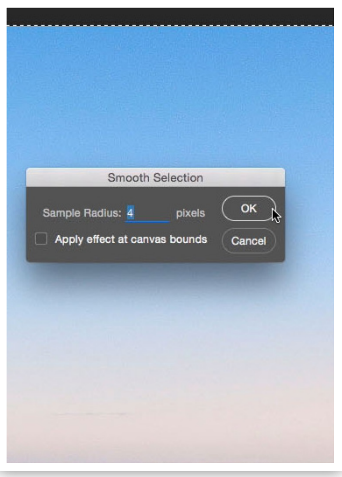


05 Press the Shift key. A small plus symbol appears next to your cursor indicating you can add more to the selection. When you click again, a new area will be added. Continue to add more of the sky to your selection.


Filter
3D
View
Window
Help
Sample All Layers
Border...
Smooth...
Expand...
Contract...
Feather...

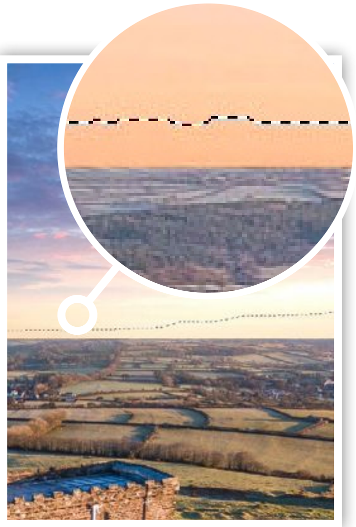
06 You may find that small areas of sky are not selected. Go to Select > Modify > Expand. Choose 1 pixel and this will grow the selection outwards by that amount.

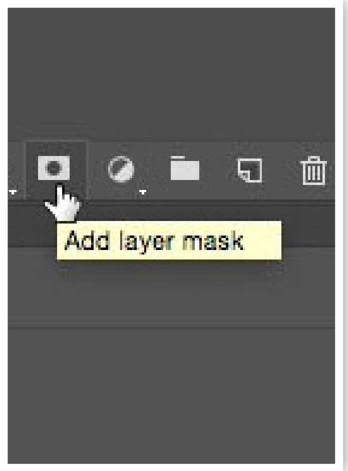

Select
Filter
3D
View
Window
Help
All ⌘A
Deselect ⌘D
Reselect ⇧⌘D
Inverse ⇧⌘I
All Layers ⌥⌘A
Deselect Layers
Find Layers ⌥⇧⌘F
Isolate Layers
Color Range...
Focus Area...
Select and Mask... ⌥⌘R
Modify
Grow
Similar
Transform Selection
Edit in Quick Mask Mode
Load Selection...
Save Selection...
New 3D Extrusion
Border...
Smooth...
Expand...
Contract...
Feather... ⇧F6
Sample All Layers


Smooth Selection
OK
Cancel

Sample Radius: 4 pixels

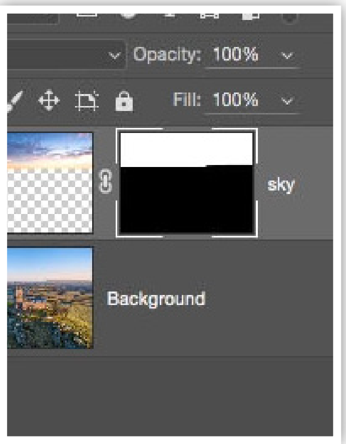
☐ Apply effect at canvas bounds

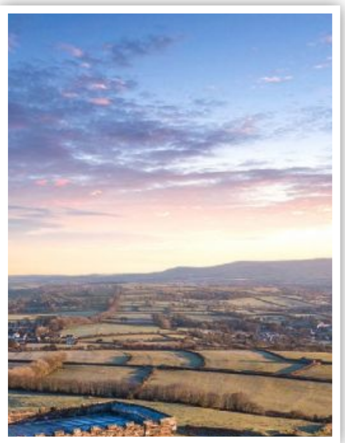


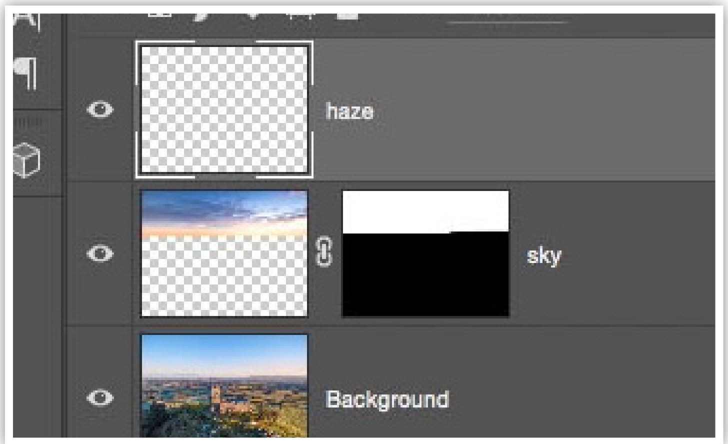

Add layer mask

07 To avoid the selection being too ragged you can also choose Select > Modify > Smooth and make the Sample Radius about 4 pixels. This will smooth out the edge of the selection.

08 Click on your 'sky' layer and make it visible and active again, you will see the selection outlined against this new sky. Keep the 'sky' layer active and click on the Add Layer Mask button at the bottom of the layers palette.

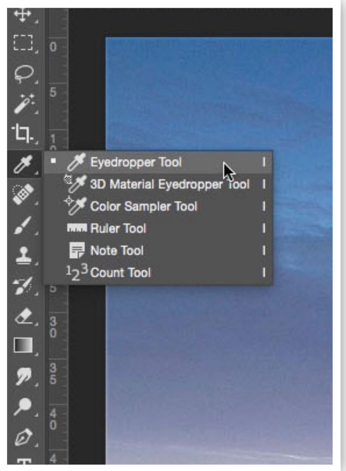

Opacity: 100%
Fill: 100%
sky
Background

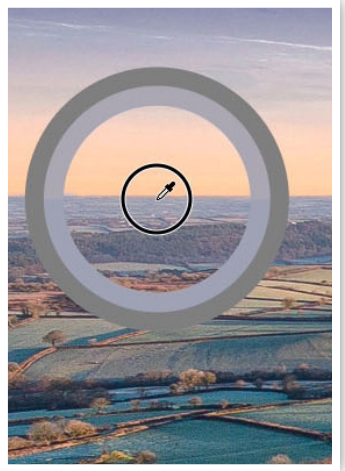


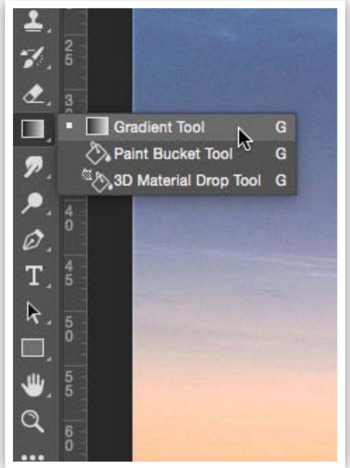

haze
sky
Background

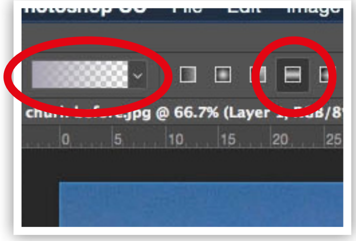
09 The 'sky' layer will have a layer mask added to it in the shape of the selection you created. Any black part of the mask is preventing areas of the original image from being seen.

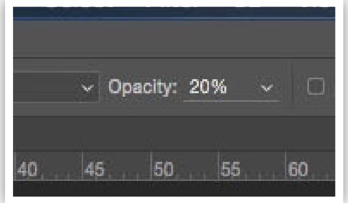
10 There is a little addition we can make to help smooth the transition from the distant horizon to the sky above. Press Shift + Cmd + N to create a new layer called 'haze'. Make sure this layer is at the top of the stack.


Eyedropper Tool I
3D Material Eyedropper Tool I
Color Sampler Tool I
Ruler Tool I
Note Tool I
Count Tool I



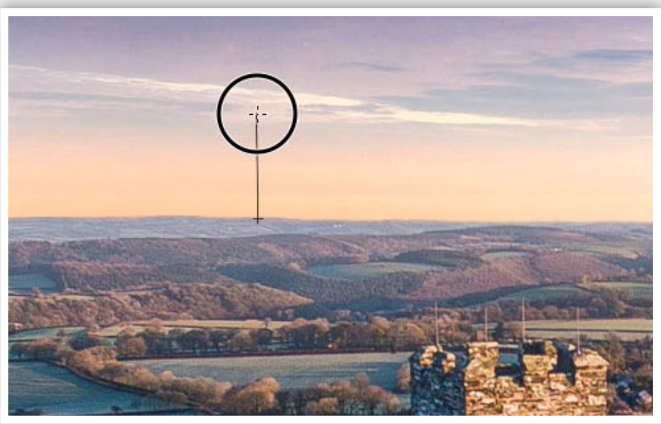

Gradient Tool G
Paint Bucket Tool G
3D Material Drop Tool G



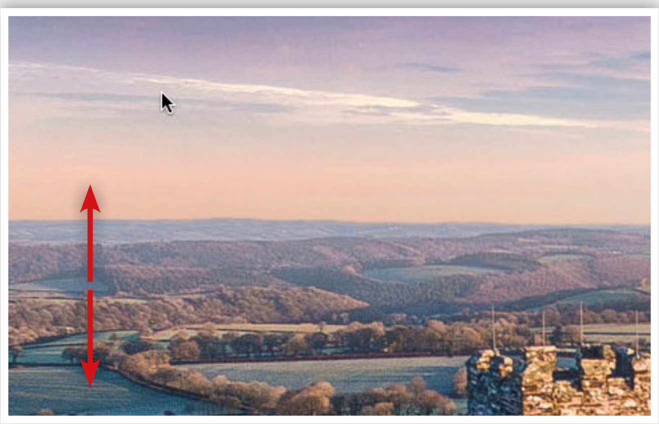


11 Click your Eyedropper Tool (I) and sample a colour from the horizon, just below the sky. This will make your foreground colour a pale grey/blue.

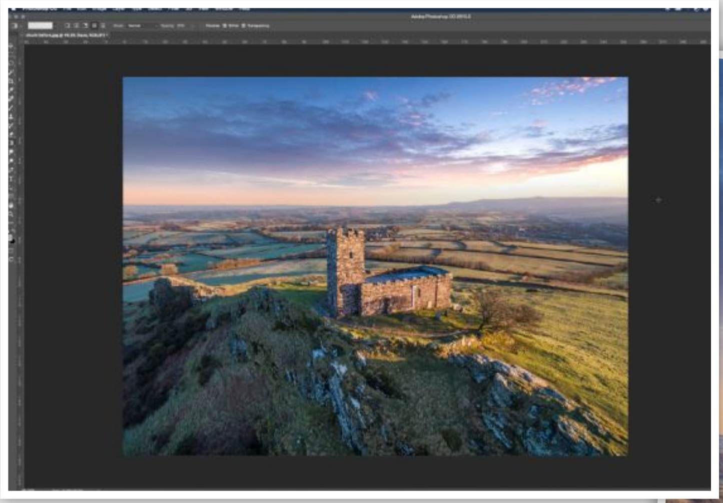
12 Click on the Gradient Tool (G) and make your gradient Foreground to Transparent; also check the Reflected Gradient button and set the Opacity to about 20%.



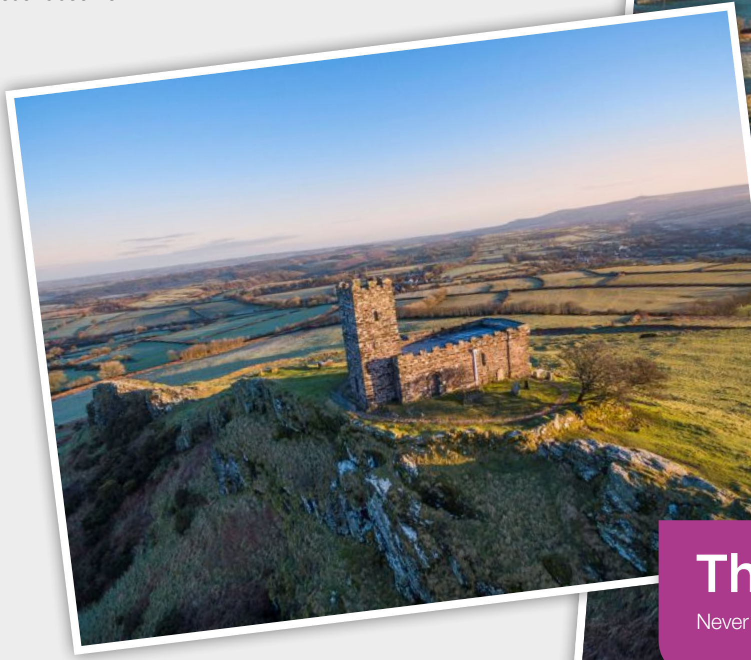
13 With the 'haze' layer active click and hold your left mouse button on the horizon and drag your cursor upwards a short distance. When you let go, the pale grey/blue colour gradient will be added.

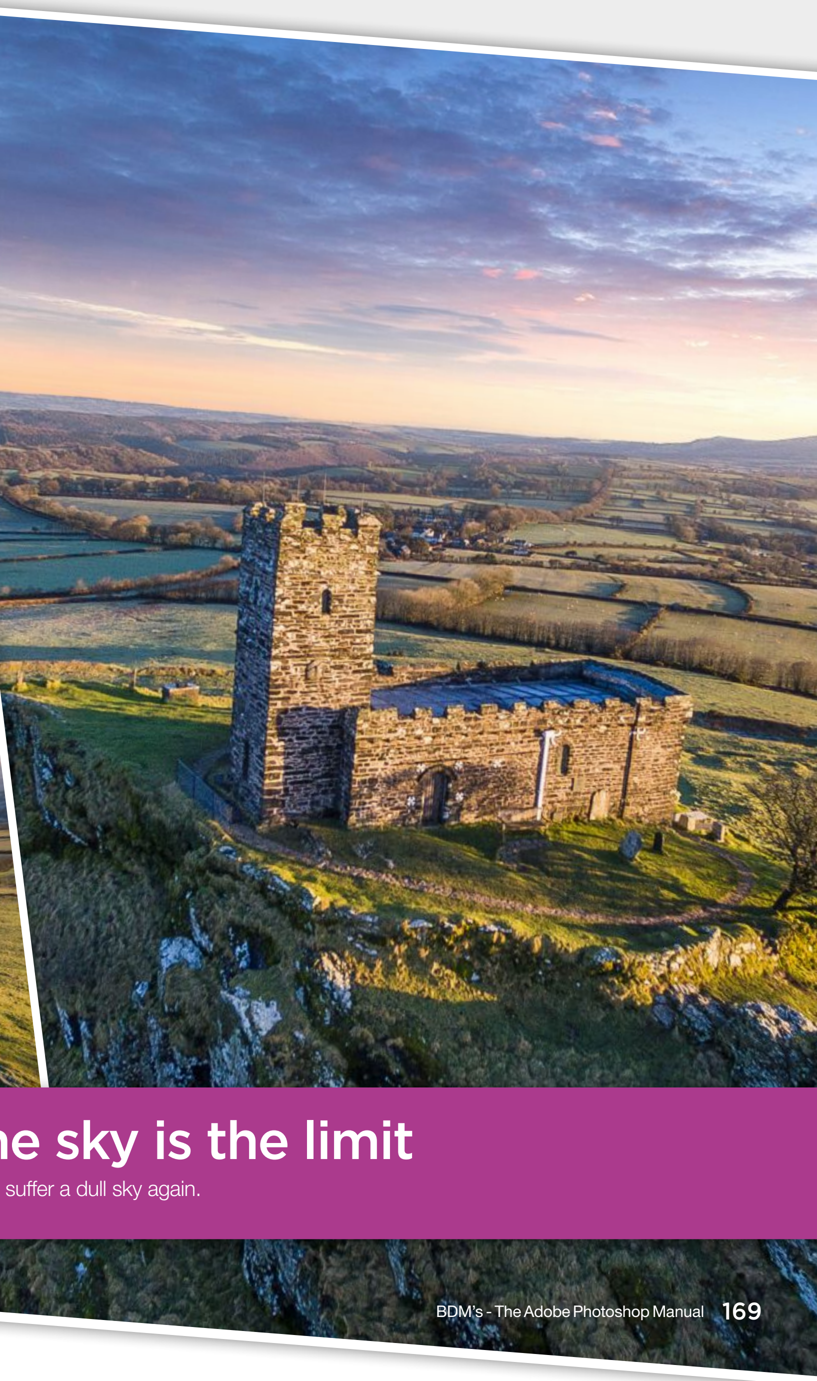


14 Because the Gradient Type was set to Reflected, the gradient will also extend below the start point you clicked on, as well as above. This gives you a thin band of fog across the line of the horizon, blending into the sky.



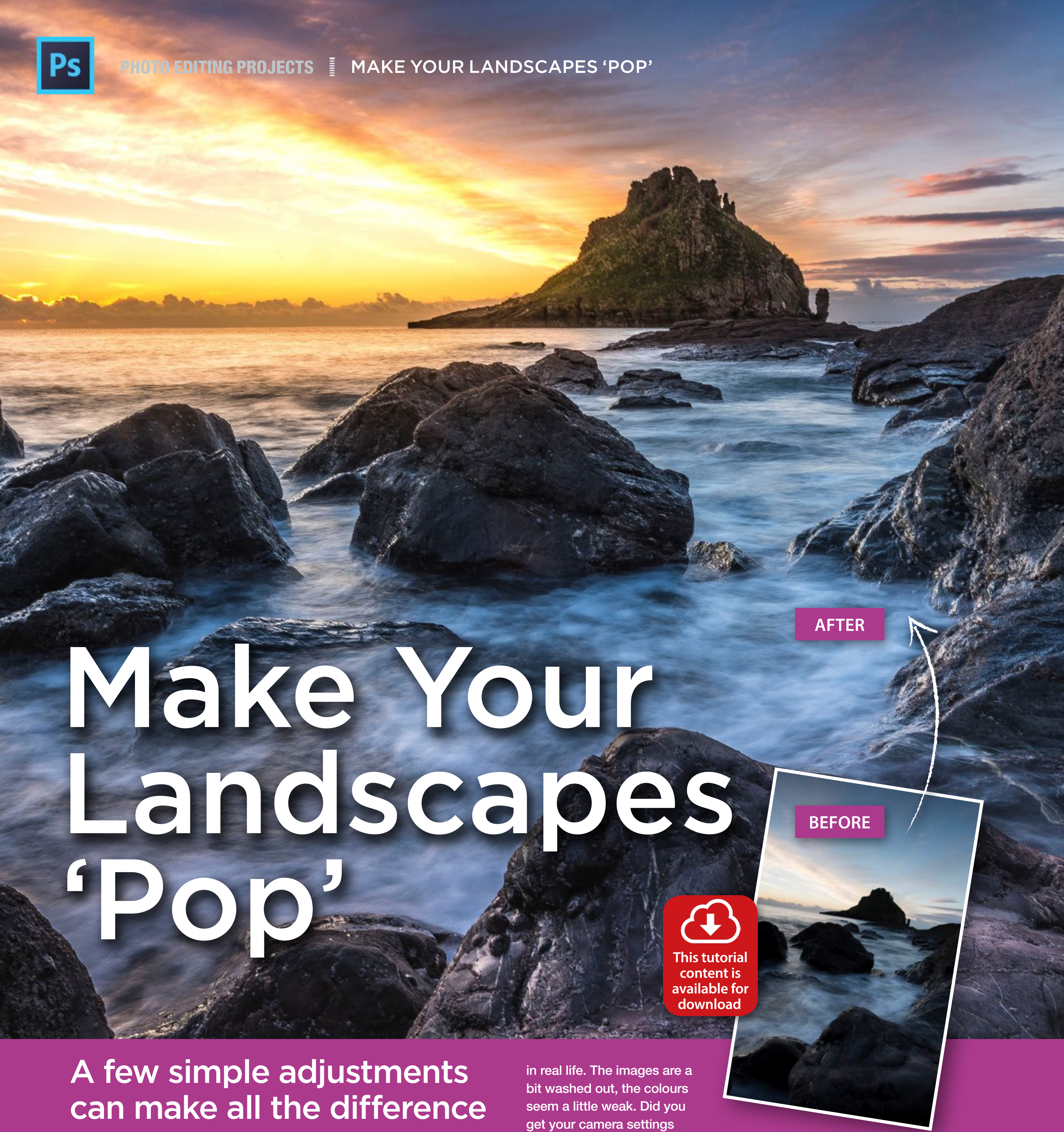
15 Now your sky replacement is done and the shot benefits from a more dramatic sky, it won't look out of place to the casual observer.





The sky is the limit

Never suffer a dull sky again.

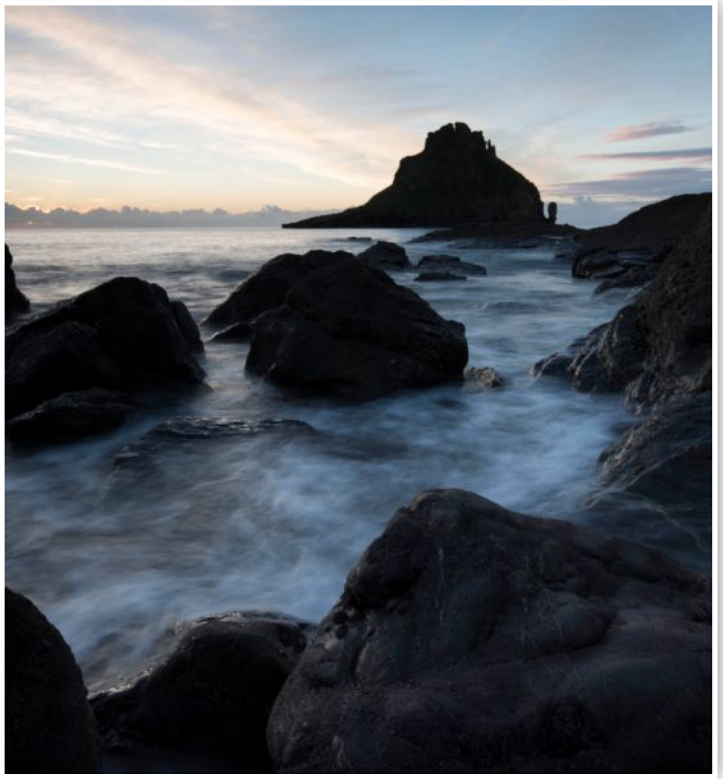


Make Your Landscapes ‘Pop’

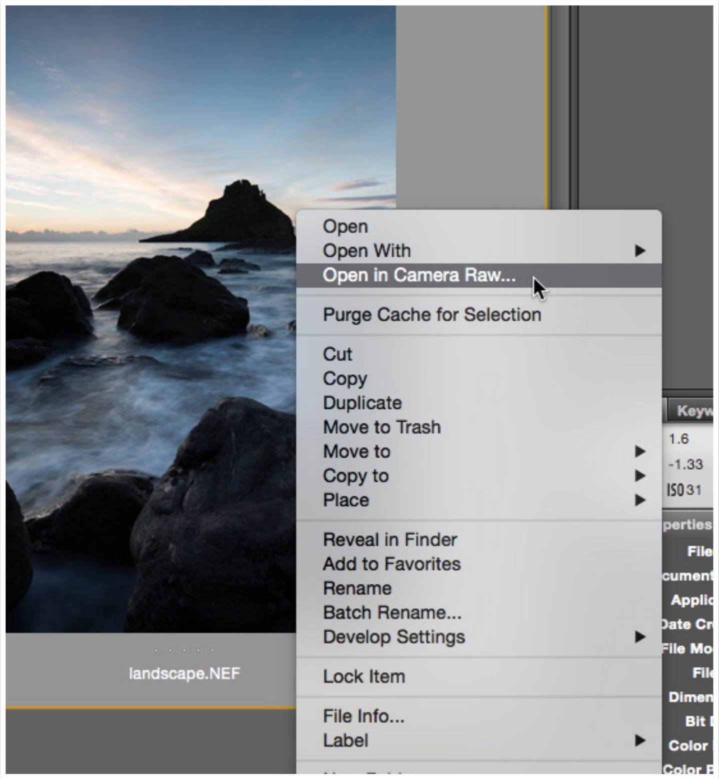
This tutorial content is available for download

A few simple adjustments can make all the difference

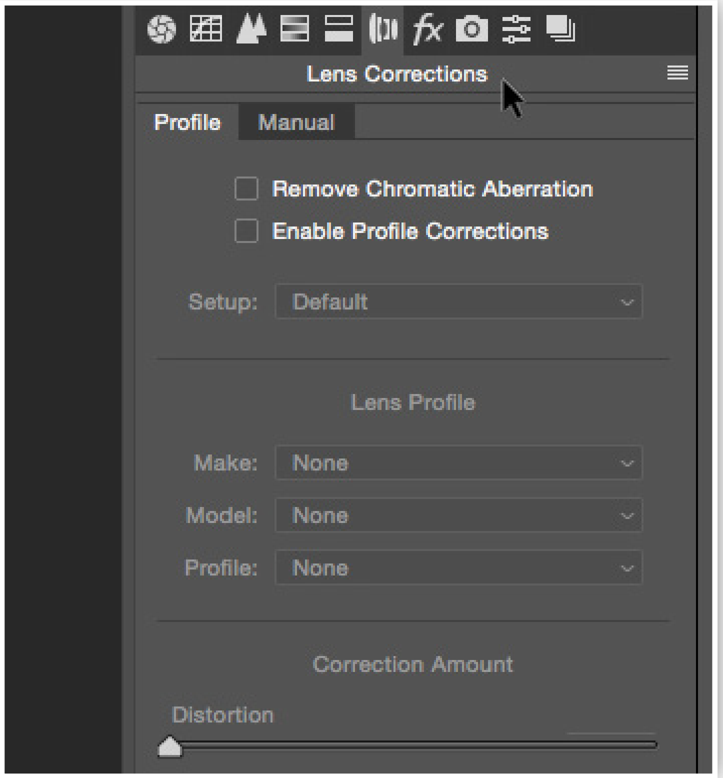
Have you ever been out with your camera, taking shots of some beautiful scene? It’s sunrise down by the water’s edge. The light is amazing, the clouds are well defined and lit by the rising sun, there is a glow along the horizon and some cool reflections in the wet sand at your feet. You compose a strong yet simple shot and click off a few frames. When you get home and download them to your computer, you open them up and are surprised how different the images look to how it was in real life. The images are a bit washed out, the colours seem a little weak. Did you get your camera settings wrong? There’s every chance you didn’t. Sometimes what you see with your own eyes is not how the camera will interpret it. Your eyes have greater dynamic range than any sensor and they see more tonal variations. Don’t worry though, with a few simple steps, you can take that image and enhance to not only match, but surpass, the conditions present when you took the shot. Adding more detail, contrast and saturation is referred to as making them ‘pop’. Here’s how you can make your own images ‘pop’.



01 Our example is a morning seascape image. Although the exposure is a little off, it should be quite recoverable. The sky is a little bit overexposed but you'll be surprised what you can do with it.

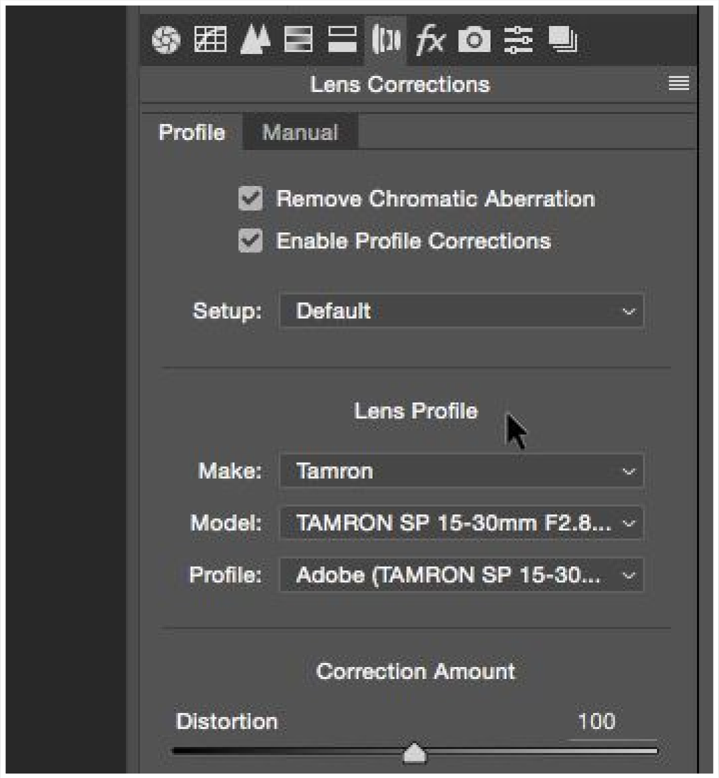

Open
Open With
Open in Camera Raw...
Purge Cache for Selection
Cut
Copy
Duplicate
Move to Trash
Move to
Copy to
Place
Reveal in Finder
Add to Favorites
Rename
Batch Rename...
Develop Settings
Lock Item
File Info...
Label
landscape.NEF

02 Our example is shown here in Adobe Bridge. Since this is a raw file, we can go ahead and open it up in Adobe Camera Raw (ACR), by right-clicking on it and choosing Open In Camera Raw.


Lens Corrections
Profile
Manual
Lens Profile
Correction Amount

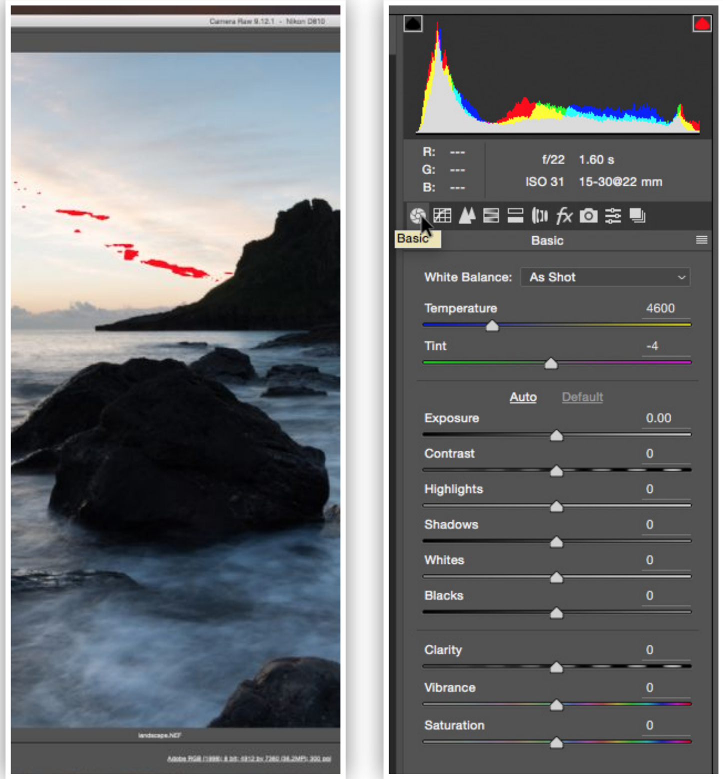
☐ Remove Chromatic Aberration
☐ Enable Profile Corrections
Setup: Default
Make: None
Model: None
Profile: None
Distortion

03 The image will open in ACR, ready for editing. One of the first things to do is to click on the Lens Corrections tab on the right and under the Profile tab tick the buttons for Remove Chromatic Aberration and Enable Profile Corrections.


Lens Corrections
Profile
Manual
Lens Profile
Correction Amount

☑ Remove Chromatic Aberration
☑ Enable Profile Corrections
Setup: Default
Make: Tamron
Model: TAMRON SP 15-30mm F2.8...
Profile: Adobe (TAMRON SP 15-30...
Distortion 100

04 This removes any lens distortion from the Tamron SP 15-30mm lens that was used as well as any purple/green fringing that lenses can sometimes produce.

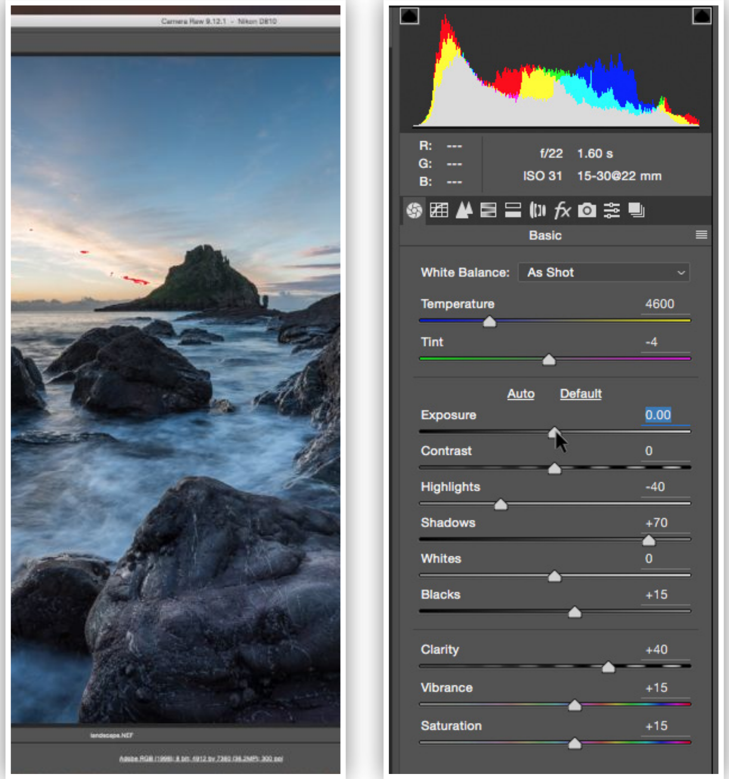


R: ---
G: ---
B: ---
f/22 1.60 s
ISO 31 15-30@22 mm

Basic

White Balance: As Shot
Temperature 4600
Tint -4
Auto Default
Exposure 0.00
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Clarity 0
Vibrance 0
Saturation 0

05 Next, click on the Basic tab. This is where the majority of the adjustments can be made to your image. Things like Temperature, Exposure, Contrast, Saturation and Highlights and Shadows can be altered here.

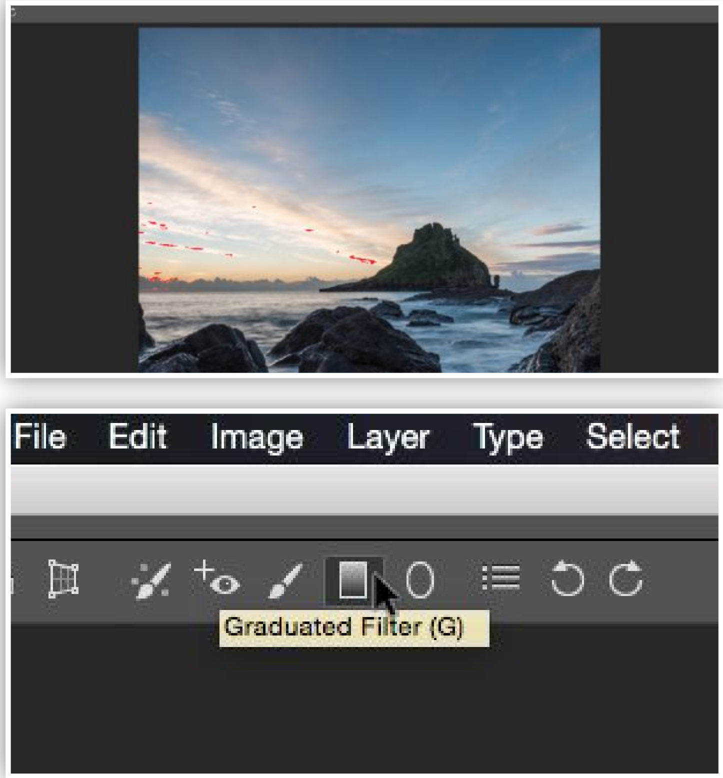


R: ---
G: ---
B: ---
f/22 1.60 s
ISO 31 15-30@22 mm

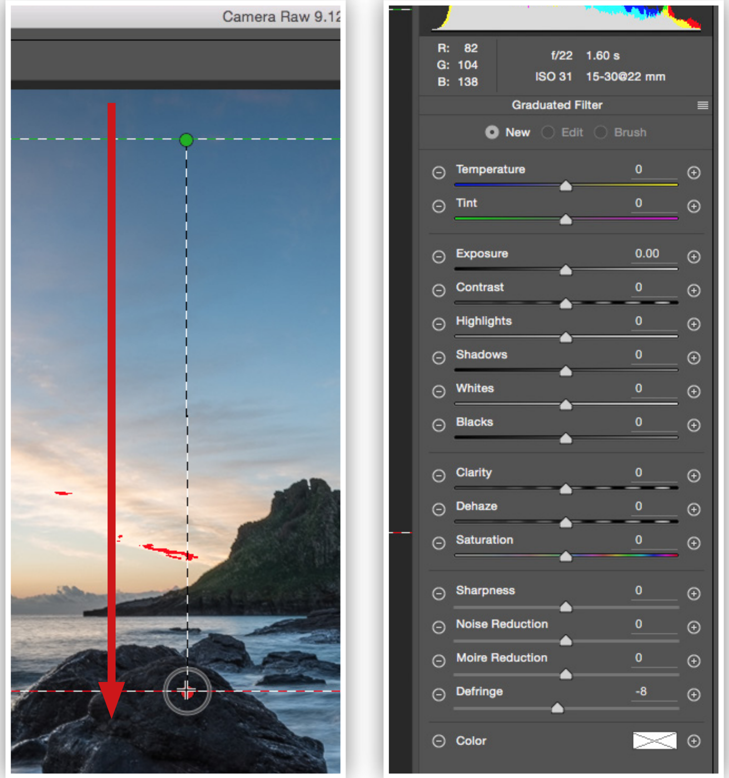
Basic

White Balance: As Shot
Temperature 4600
Tint -4
Auto Default
Exposure 0.00
Contrast 0
Highlights -40
Shadows +70
Whites 0
Blacks +15
Clarity +40
Vibrance +15
Saturation +15

06 We’ve made some simples changes to the picture. The Highlights and Whites have been reduced to keep detail in the bright areas of the clouds and the Shadows and Blacks have been lightened. Clarity and Saturation have been increased.



07 The next thing that would be good is to make the sky stronger. Go to the top menu bar and choose the Graduated Filter (G). This can simulate the use of a real grad filter.



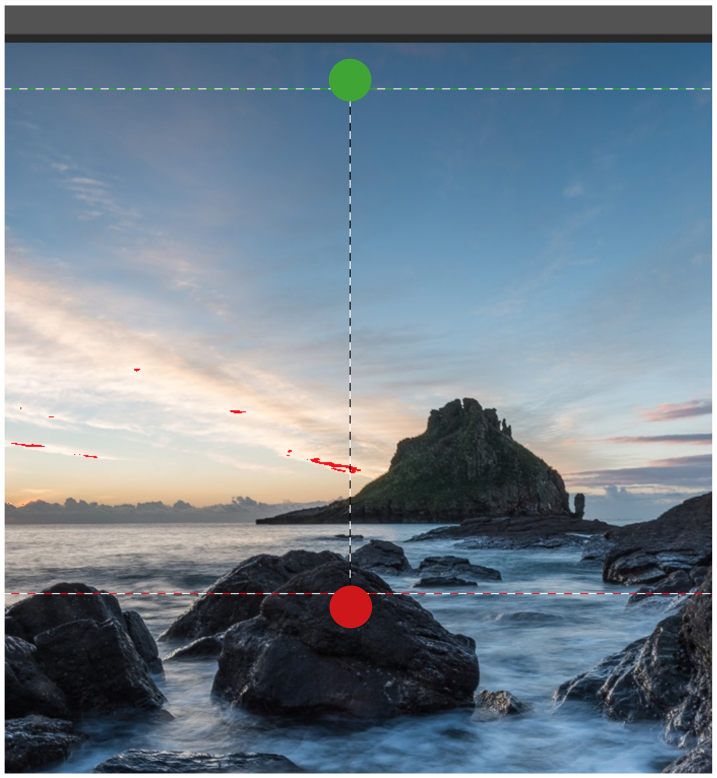
R: 82
G: 104
B: 138
f/22 1.60 s
ISO 31 15-30@22 mm

Graduated Filter

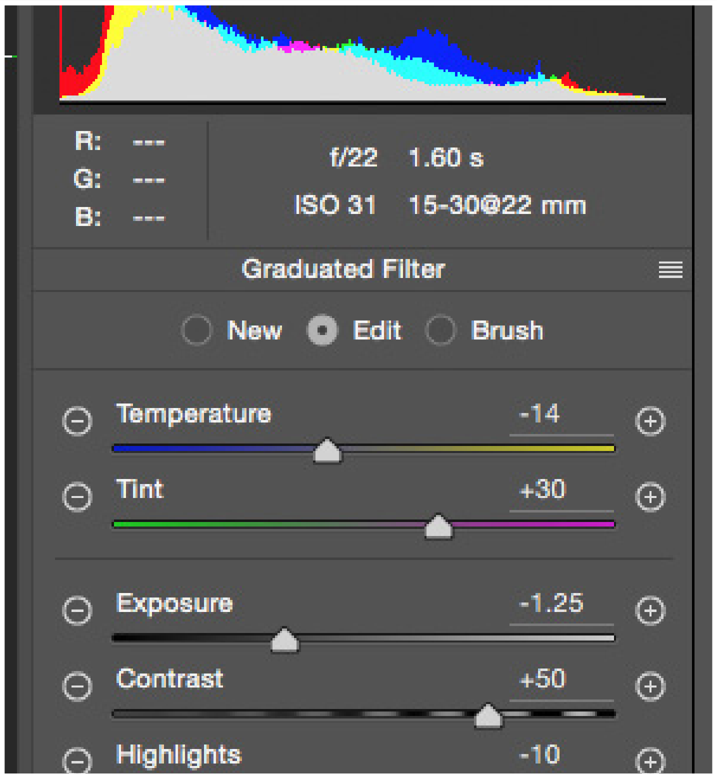
● New ○ Edit ○ Brush

Temperature 0
Tint 0
Exposure 0.00
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Clarity 0
Dehaze 0
Saturation 0
Sharpness 0
Noise Reduction 0
Moire Reduction 0
Defringe -8
Color

08 With the Graduated Filter chosen, click and drag from the top of the picture to a point just below the horizon. We deliberately zeroed out the values for the filter so there is no apparent change, this is so we can demonstrate the adjustments.



09 When using the Graduated Filter, the start point in green will display the effect at its strongest, fading to zero at the end point in red.



R: ---
G: ---
B: ---

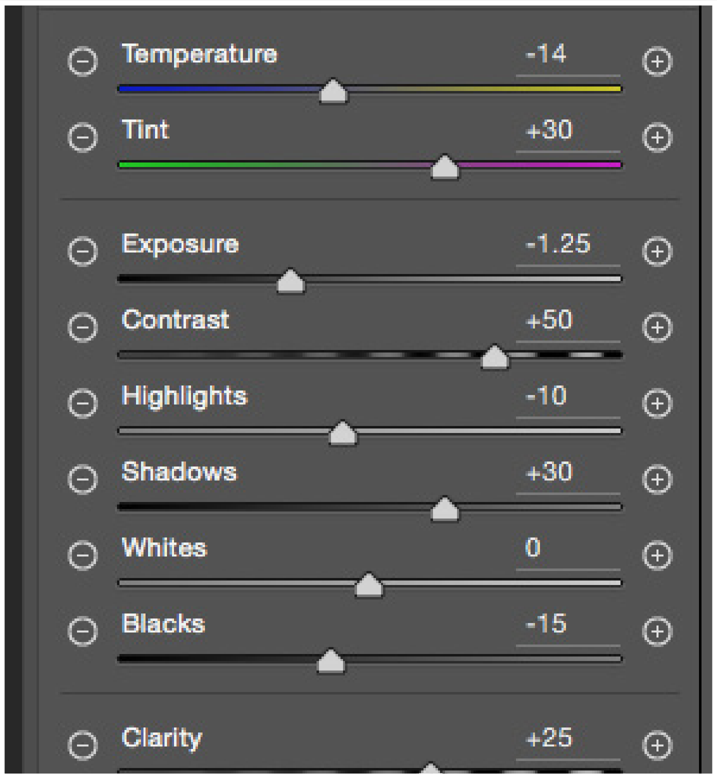
f/22 1.60 s
ISO 31 15-30@22 mm

Graduated Filter

○ New ● Edit ○ Brush

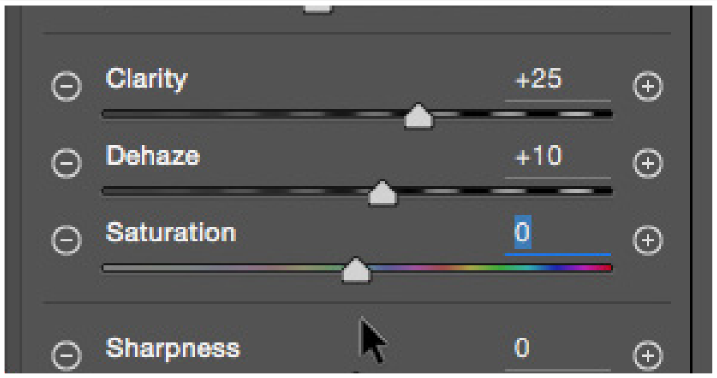
Temperature -14
Tint +30
Exposure -1.25
Contrast +50
Highlights -10

10 When you use the grad filter, its properties will be displayed on the right of the screen. We started by altering the Temperature slider to -14 to add more blue to the sky and Tint was changed to +30 to push it away from looking too green.

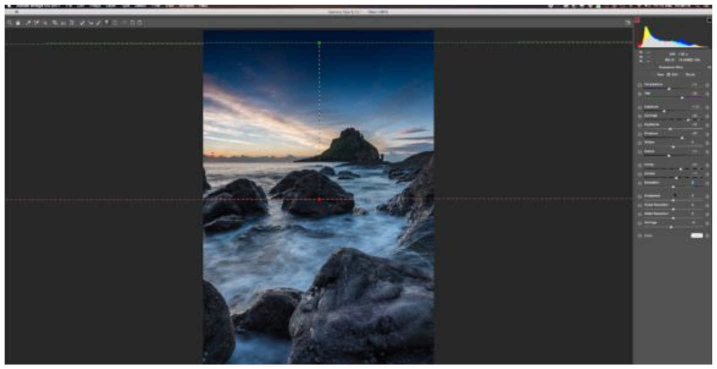


Temperature -14
Tint +30
Exposure -1.25
Contrast +50
Highlights -10
Shadows +30
Whites 0
Blacks -15
Clarity +25

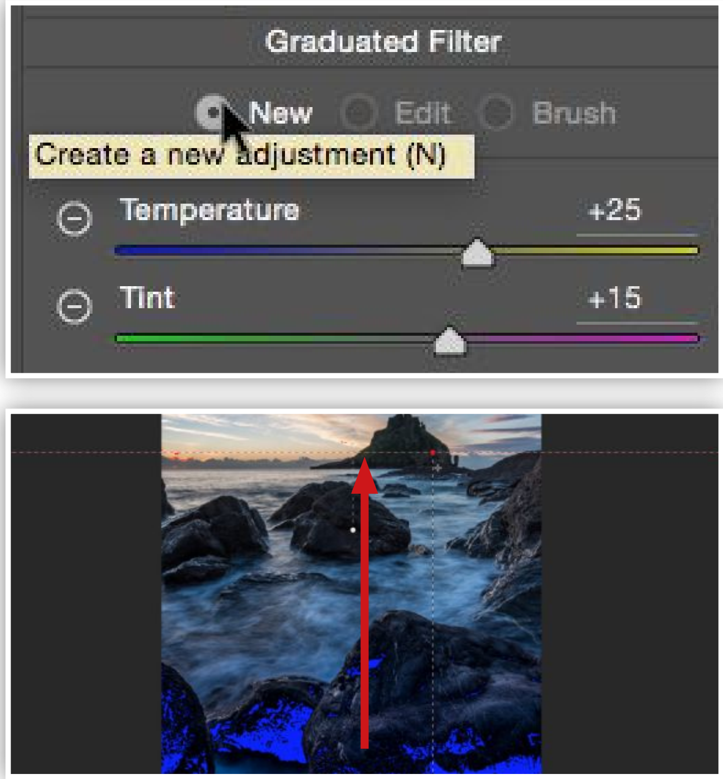
11 We dropped Exposure to -1.25. Contrast was increased to +50 and Highlights reduced to -10. Shadows were boosted to +30. Whites remained at zero and Blacks -15.



Clarity +25
Dehaze +10
Saturation 0
Sharpness 0

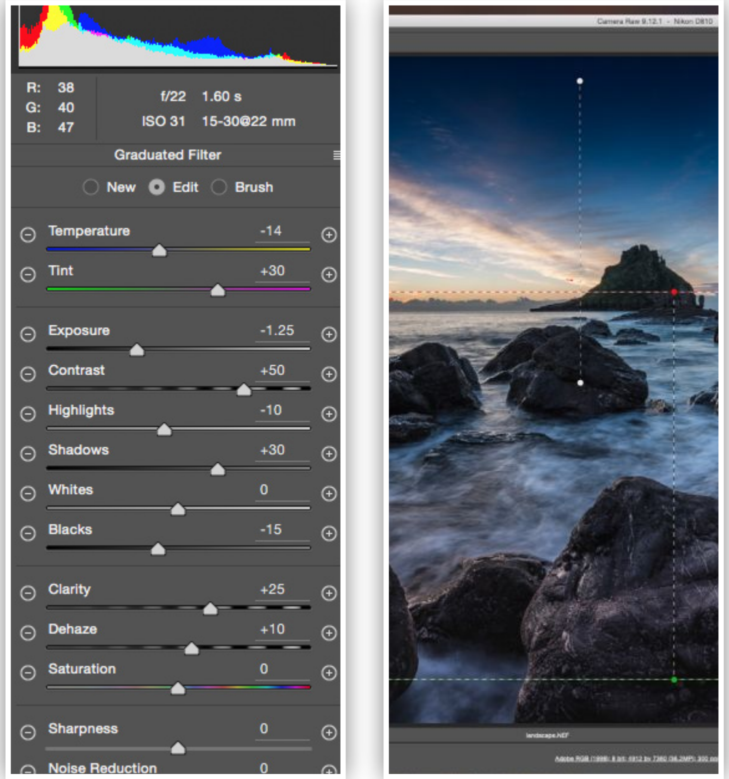


12 Clarity was also been boosted to +25 to add midtone contrast to the clouds and Dehaze is +10. Now you can see that the sky is darker now, and the clouds have more definition and contrast.


Graduated Filter
New
Edit
Brush
Create a new adjustment (N)

Temperature +25
Tint +15

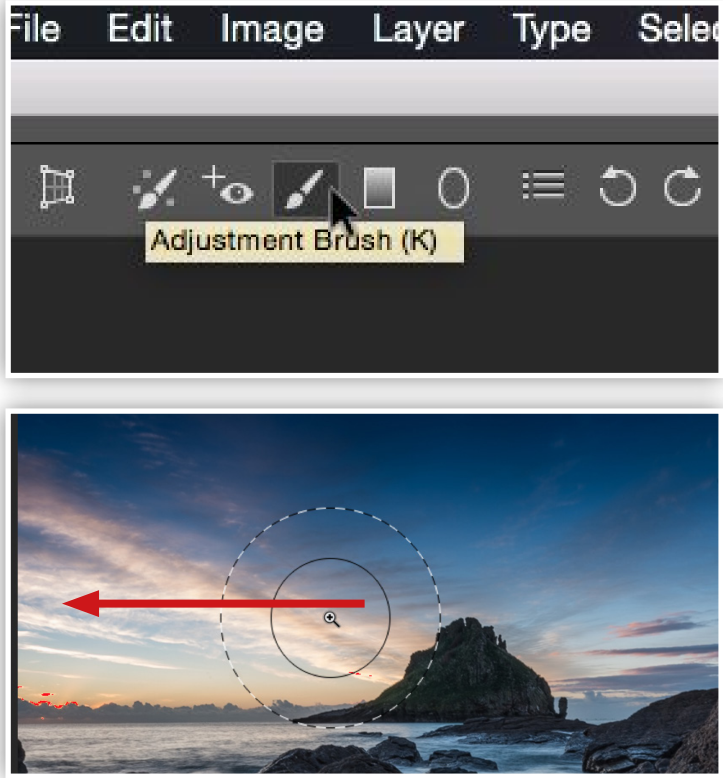
13 You can add more graduated effect by clicking on the New button and dragging a new grad with the same properties from the bottom of the screen up just past the horizon. The current properties are too dark but you can alter them.


Graduated Filter
New
Edit
Brush

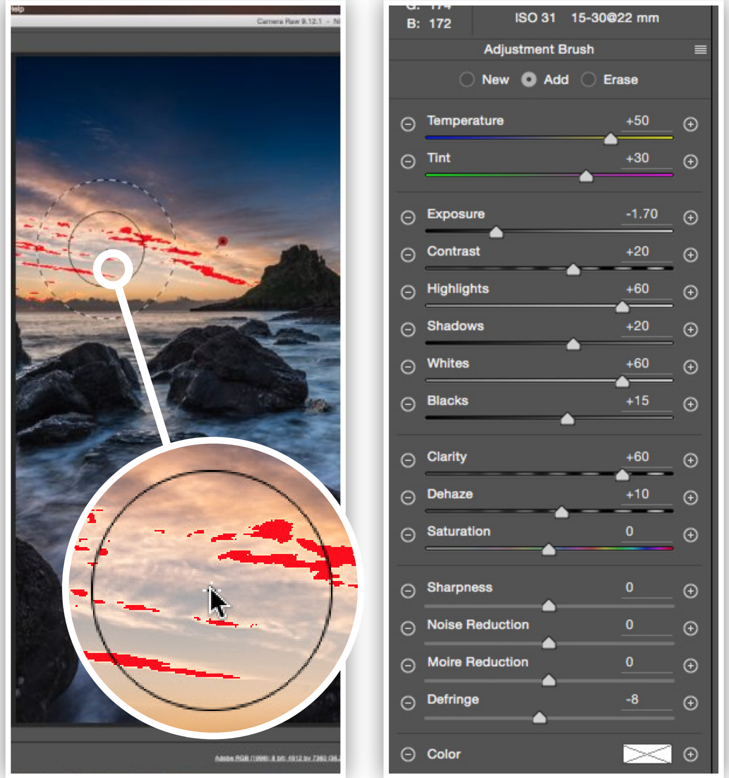
R: 38
G: 40
B: 47
f/22 1.60 s
ISO 31 15-30@22 mm

Temperature -14
Tint +30
Exposure -1.25
Contrast +50
Highlights -10
Shadows +30
Whites 0
Blacks -15
Clarity +25
Dehaze +10
Saturation 0
Sharpness 0
Noise Reduction 0

14 With the new grad active, you can alter all the settings until you have something you like. We’ve altered Exposure and Shadows to darken the foreground a little as well as increasing Contrast. We also altered Clarity and Dehaze.


File
Edit
Image
Layer
Type
Selec
Adjustment Brush (K)

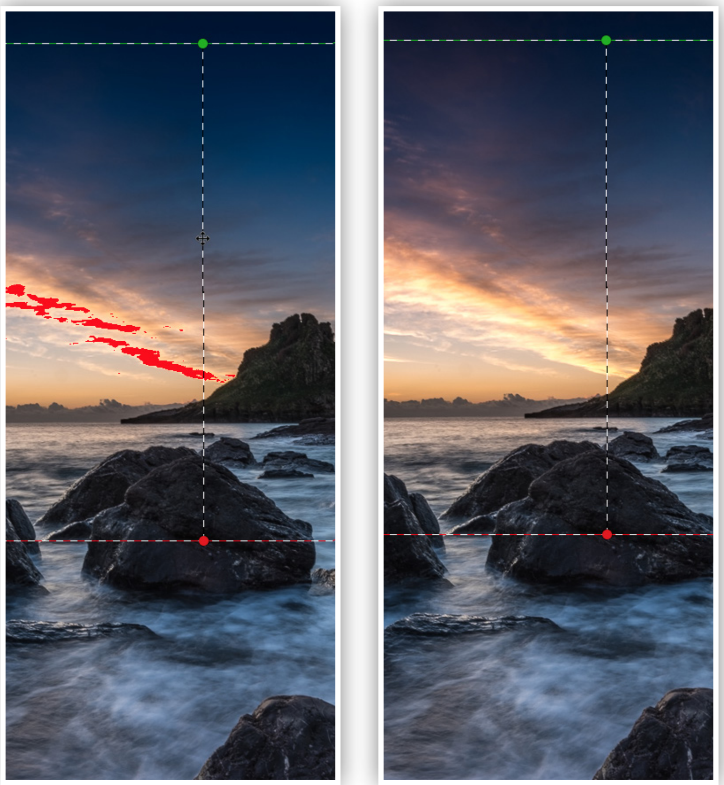
15 You can also make more targeted adjustments using the Adjustment Brush (K). The last settings used for the second grad can be applied using the brush only where you want it. You can alter the size and softness of the brush in the properties panel.


Adjustment Brush
New
Add
Erase
Color

B: 172
ISO 31 15-30@22 mm

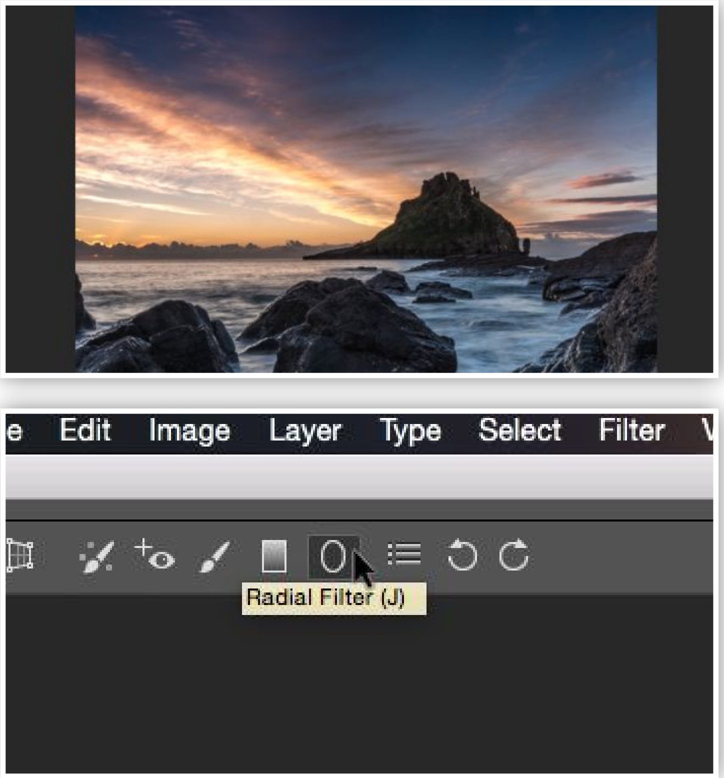
Temperature +50
Tint +30
Exposure -1.70
Contrast +20
Highlights +60
Shadows +20
Whites +60
Blacks +15
Clarity +60
Dehaze +10
Saturation 0
Sharpness 0
Noise Reduction 0
Moire Reduction 0
Defringe -8

16 With the adjustment brush applied to the clouds, you can set about altering the properties if you wish. We’ve made the clouds warmer and Boosted the Whites to bring out the lights tones in the clouds.

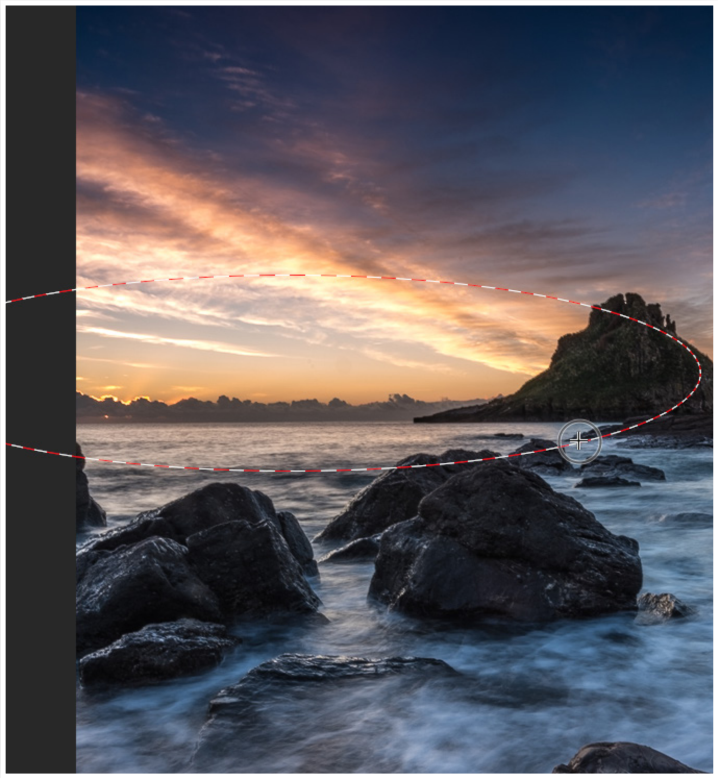


17 Each Graduated Filter or Adjustment Brush you add can be clicked on and the values tweaked at any time. We went back to the Graduated Filter tool (G) and clicked on the top grad and increased the Exposure value a little more and boosted the warm tones.

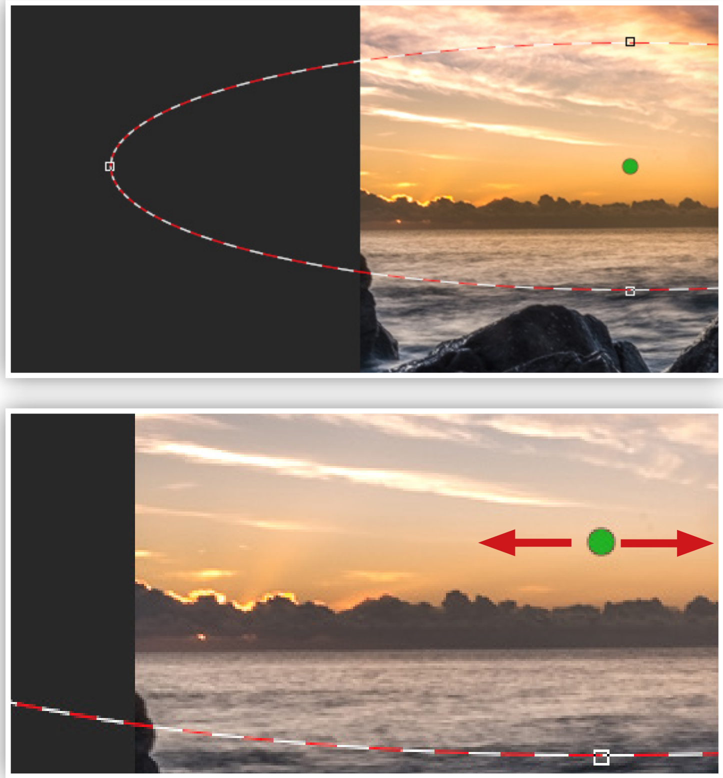
18 The edits are coming along nicely. The image is more tonaly balanced with no detail lost in shadows or highlights. The colour temperature has been increased for warmer tones and the clouds have more detail and contrast.



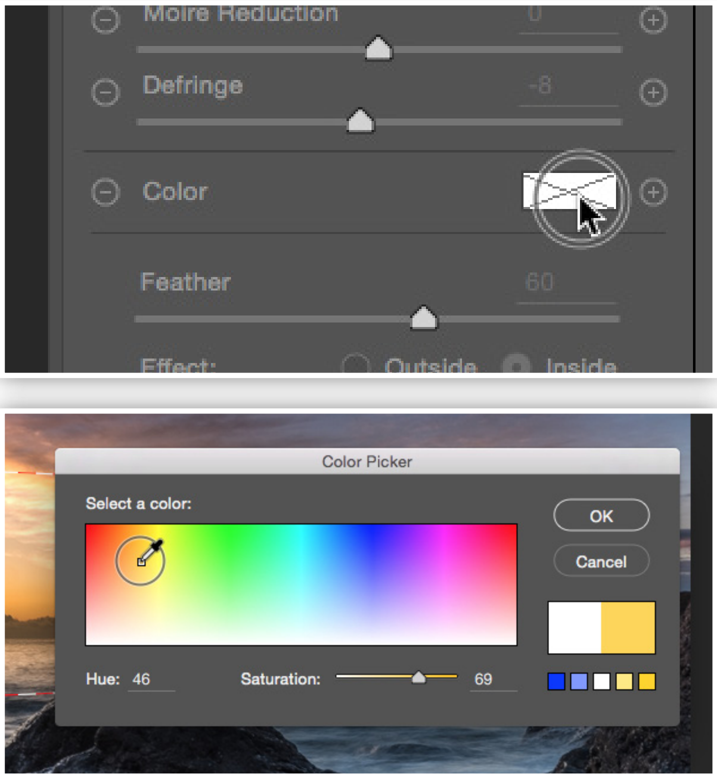
19 Next, you are going to boost the colours of the horizon using the Radial Filter (J). This is a relatively new feature and behaves like the Graduated Filter, but its effect is circular/elliptical rather than linear.



20 With the Radial Filter selected, click and drag out an ellipse along the left part of the horizon. We have zeroed the properties for this again to be able to demonstrate the changes.



21 If you wish, you can click on the centre pin of the filter and move it around to any part of the picture. We’ve just positioned it at the horizon.



Moire Reduction 0

Defringe -8

Color

Feather 60

Effect: ○ Outside ● Inside

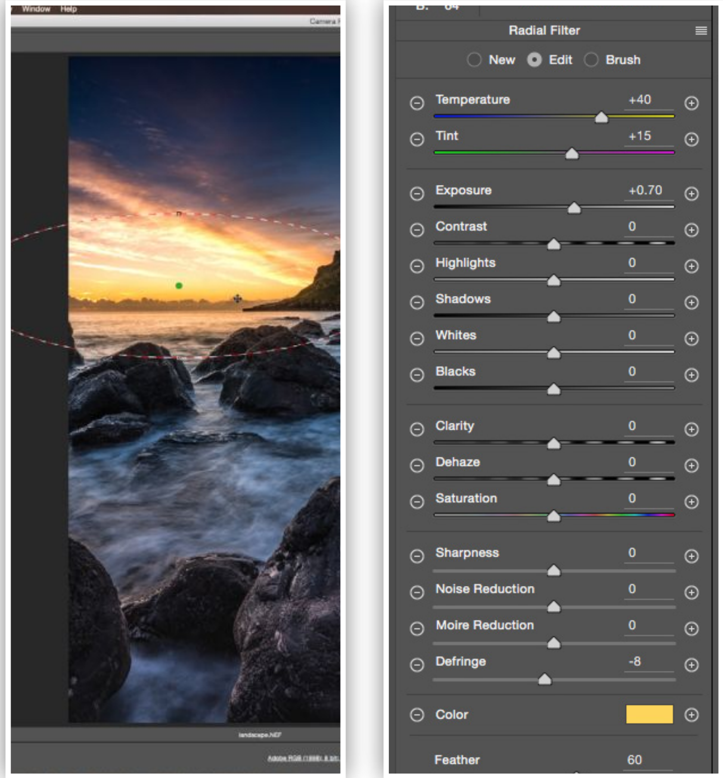
Color Picker

Select a color:

Hue: 46

Saturation: 69

22 We want to warm up the horizon. You can actually colour the filter by clicking on the Colour Picker from the Radial Filter properties on the right of the screen and selecting a tint.



Radial Filter

○ New ● Edit ○ Brush

Temperature +40

Tint +15

Exposure +0.70

Contrast 0

Highlights 0

Shadows 0

Whites 0

Blacks 0

Clarity 0

Dehaze 0

Saturation 0

Sharpness 0

Noise Reduction 0

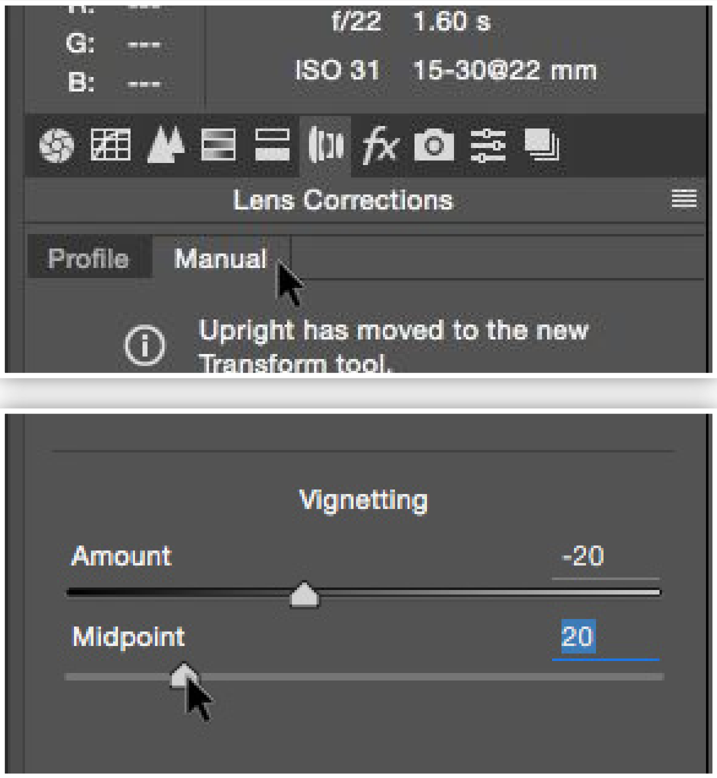
Moire Reduction 0

Defringe -8

Color

Feather 60

23 You can also alter the filter’s other properties to your taste. We’ve boosted Exposure to +0.70, Temperature to +40 and Tint to +15 to get a strong sunny glow on the horizon.



G: ---

B: ---

f/22 1.60 s

ISO 31 15-30@22 mm

Lens Corrections

Profile Manual

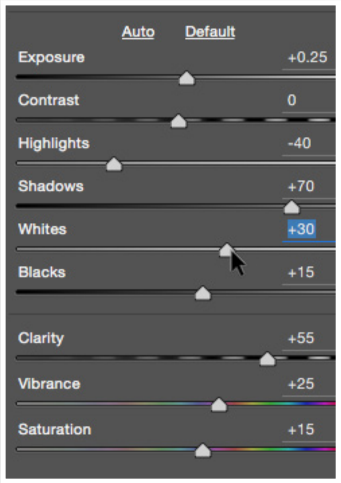
Upright has moved to the new Transform tool.

Vignetting

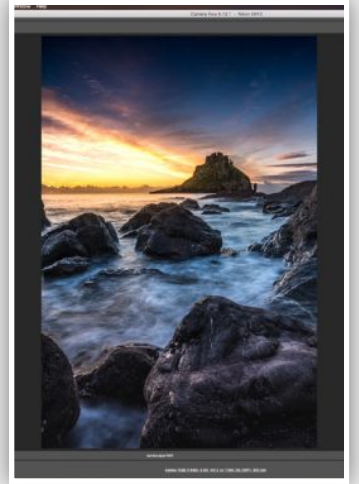
Amount -20

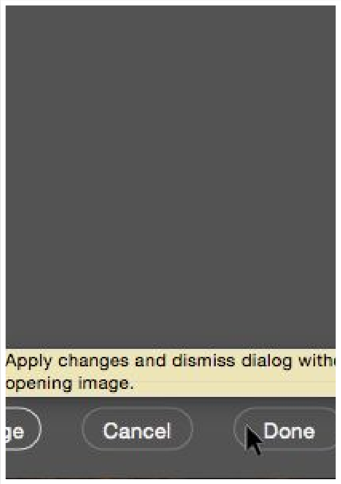
Midpoint 20

24 One final and optional adjustment is to add a small amount of vignette to the picture. If you go to the Lens Corrections section and click on the Manual tab, you can add Vignetting. We’ve made the Amount -20 and Midpoint 20.

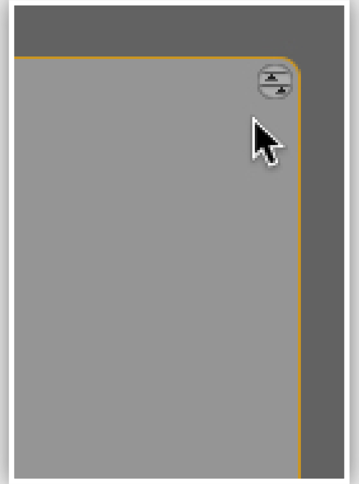


Exposure +0.25
Contrast 0
Highlights -40
Shadows +70
Whites +30
Blacks +15
Clarity +55
Vibrance +25
Saturation +15



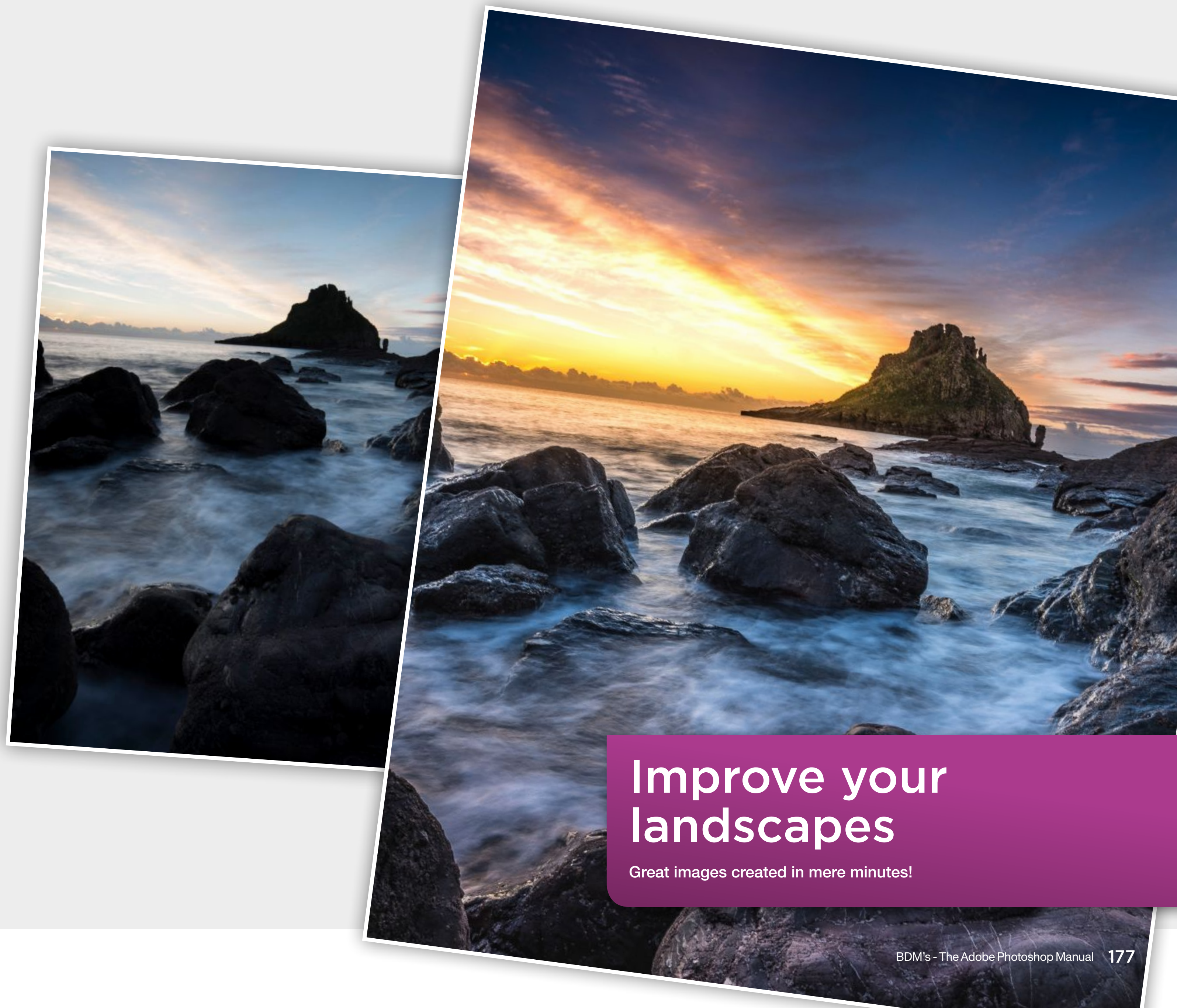


Apply changes and dismiss dialog with
opening image.



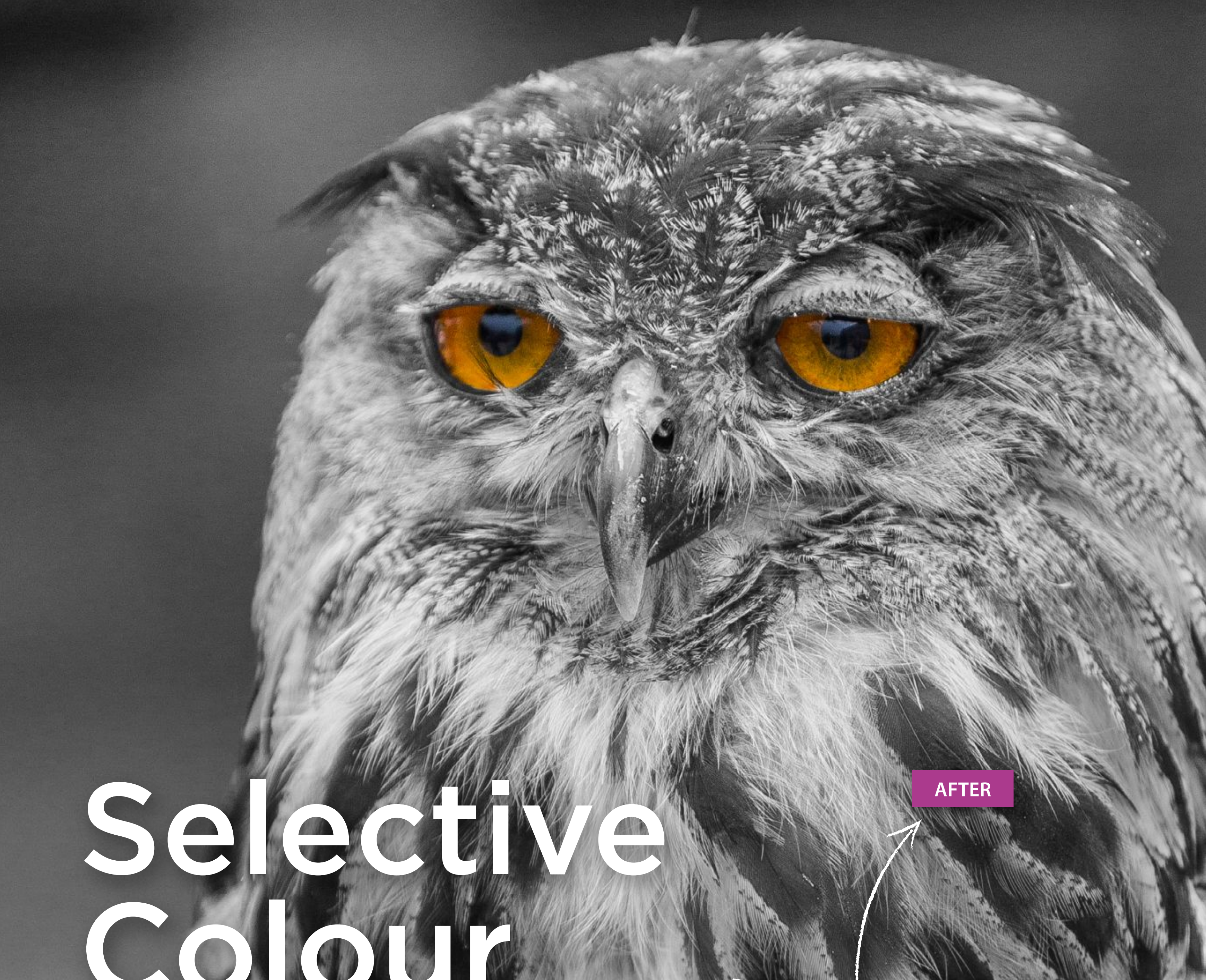
25 Back in the Basic panel, we've made some final edits to the image, boosting Exposure a little and increasing the strength of the Whites in the shot. Our adjustments are complete.

26 You can just click on the Done button and apply all the adjustments you made non-destructively to the file. When you do, the image will show the changes made along with a small icon in the top right of the thumbnail to indicate it has edits attached.



Improve your landscapes

Great images created in mere minutes!

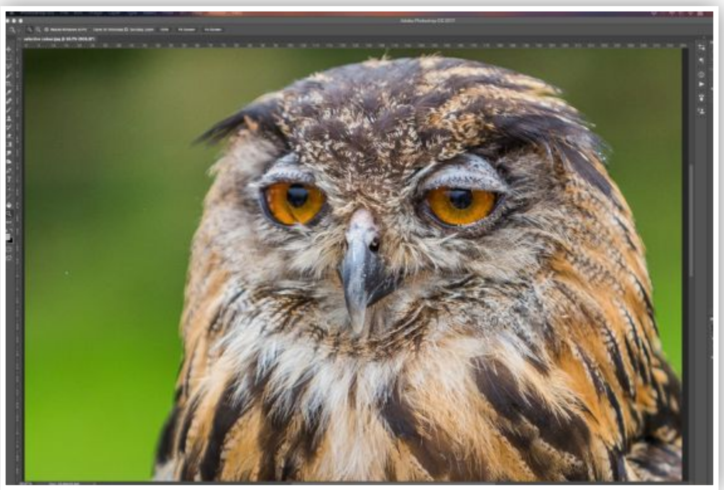


Selective Colour

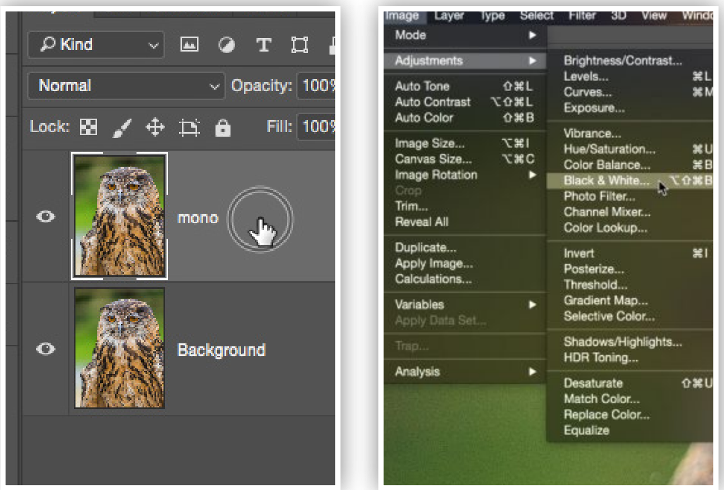
Converting to black and white but keeping a little splash of colour

It is quite popular to convert your images to black and white, but then to return part of the image to its original colour. This is done to create a small splash of colour that is instantly picked out of its surroundings to draw the eye to that point. It is a simple and fun way to enhance your black and white images. We show you how it's done in this simple tutorial.

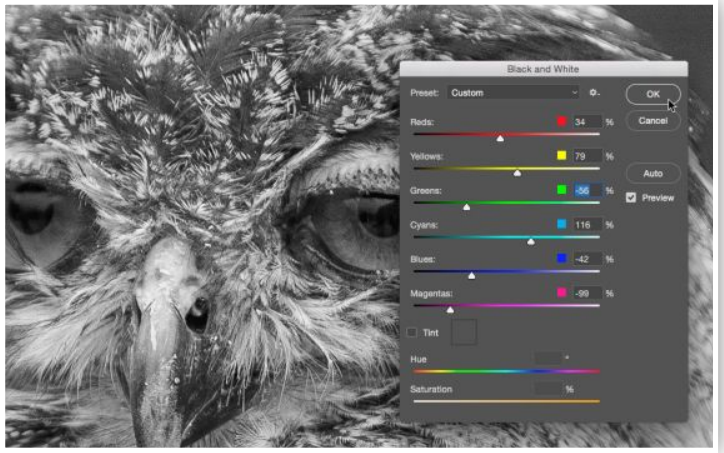
This tutorial content is available for download



01 First of all, you will need a colour original. We have used a shot of a lovely eagle owl with a green background. We have a great display of colours that should convert to black and white with no issue.


Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
mono
Background
Image
Layer
Type
Select
Filter
3D
View
Mode
Adjustments
Auto Tone
Auto Contrast
Auto Color
Image Size...
Canvas Size...
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights...
HDR Toning...
Desaturate
Match Color...
Replace Color...
Equalize

02 Create a duplicate image by pressing Cmd + J and name it ‘mono’. Select that duplicate and go to Image > Adjustments > Black & White.



Black and White

Preset: Custom

Reds: 34 %

Yellows: 79 %

Greens: -56 %

Cyans: 116 %

Blues: -42 %

Magentas: -99 %

☐ Tint

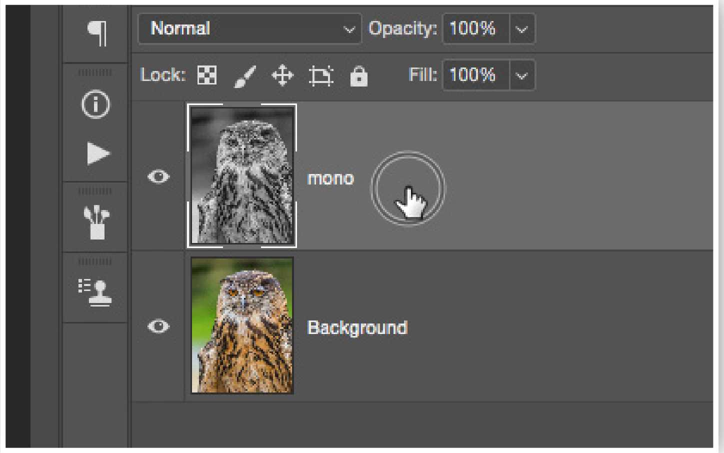
Hue

Saturation %

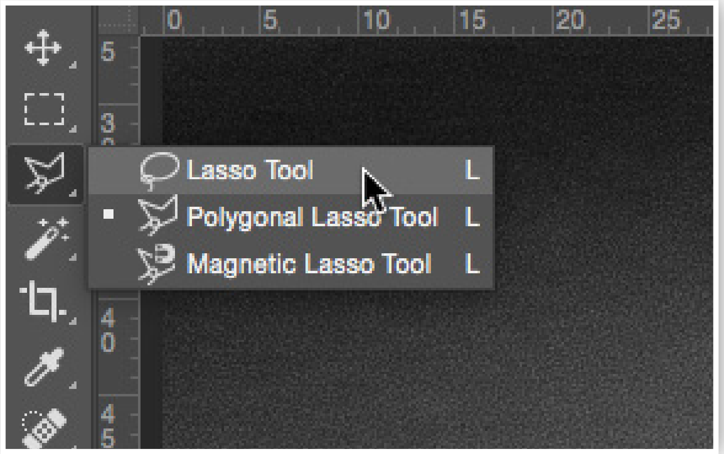
☑ Preview

OK
Cancel
Auto

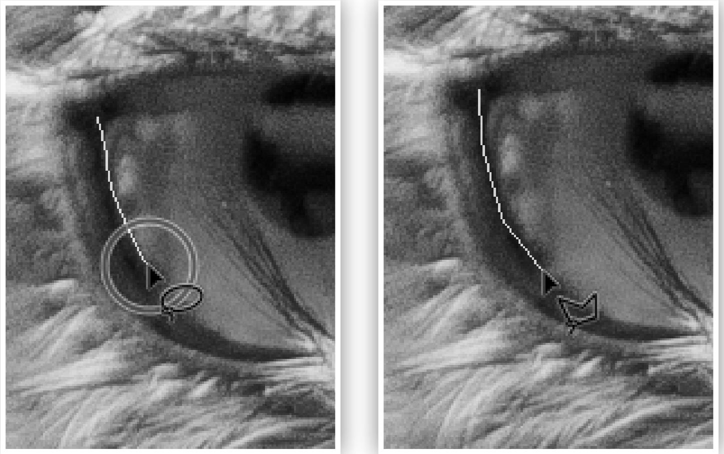
03 We have now completed our conversion to mono. We’ve brought out a lot of mid-tone detail and added some contrast to make the image quite punchy, but keeping a good range of tones.


Normal
Opacity: 100%
Lock:
Fill: 100%
mono
Background

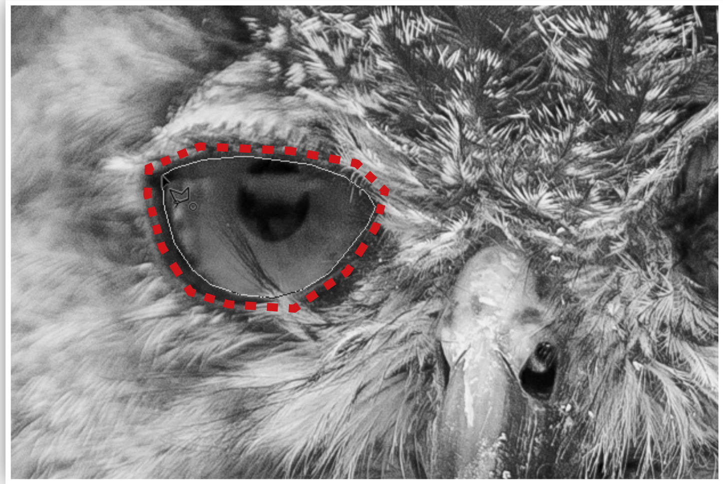
04 You now have the newly created black and white copy ‘mono’ as your top layer, and your colour original on the layer below.


Lasso Tool L
Polygonal Lasso Tool L
Magnetic Lasso Tool L

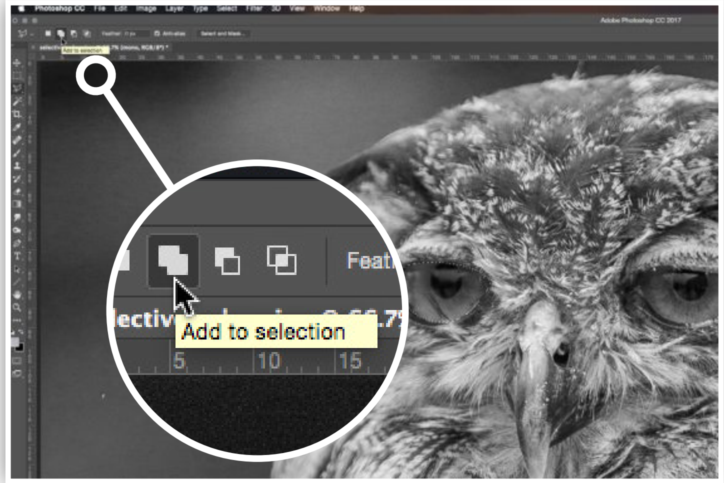
05 Make sure the ‘mono’ layer is active and go to the toolbar and choose the Lasso Tool (L). We will be using this tool to define an area of the image that will reappear in colour.



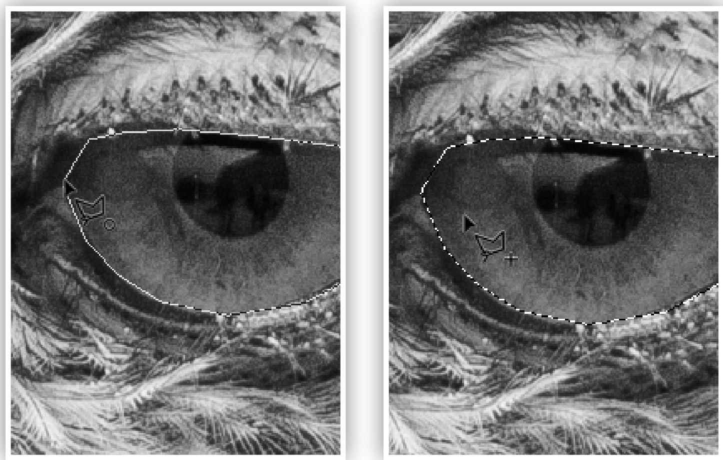
06 You can draw in a free form fashion using the Lasso Tool as if you were drawing with a pencil. If you prefer, you can use the Polygonal Lasso Tool which draws in a series of connected straight lines by clicking on the image on a point-to-point basis.



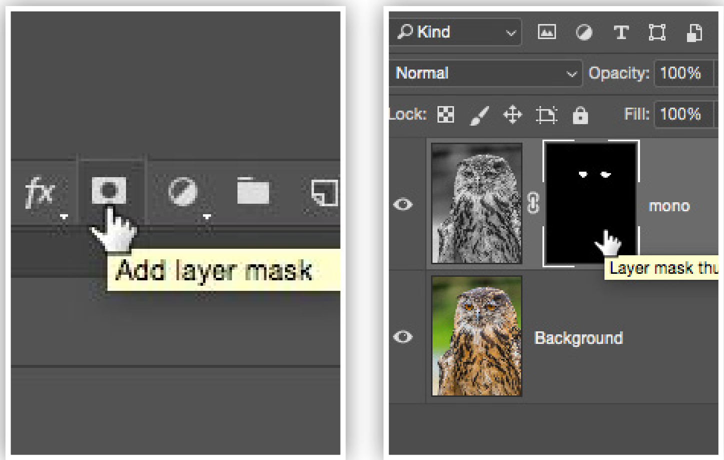
07 Whatever your preferred selection method, select the main area of one of the owl's eyes. When you have drawn around that area and joined up the selection, you will see the marching ants appear.


Feat
Add to selection
5
10
15

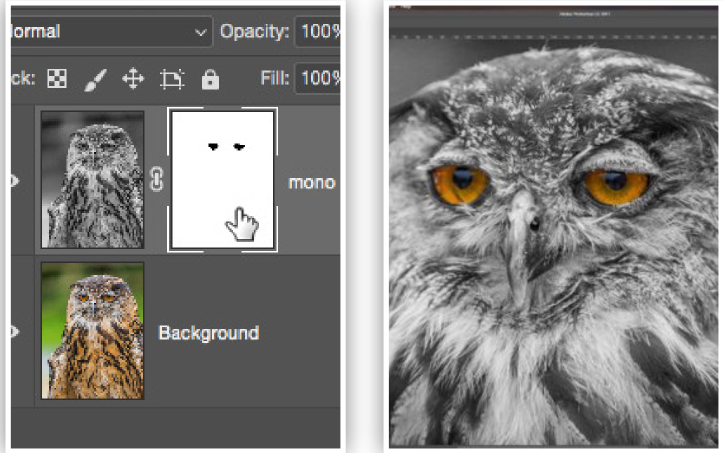
08 Now, Go to the content menu at the top left of the screen and choose Add to selection. Your cursor will now have a small + symbol, indicating it will now be able to add another selection to the one you have already.



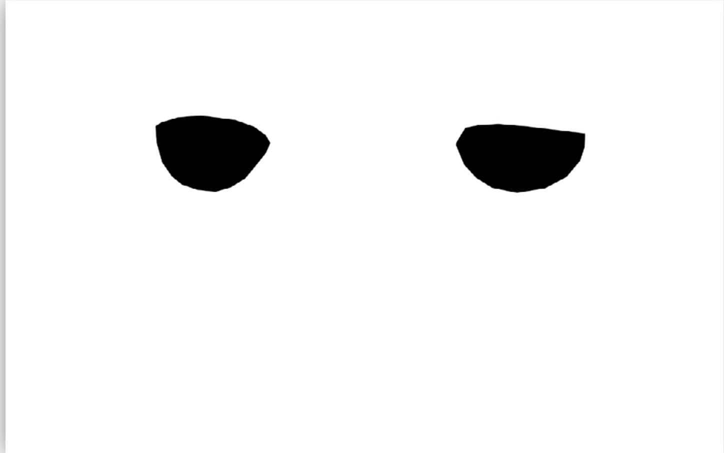
09 Using the method from step 6, add the pencil tip to the selection. Again, when you join up the tip selection, marching ants will show you now have the pencil body and tip selected.


fx
Add layer mask
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
mono
Layer mask thu
Background

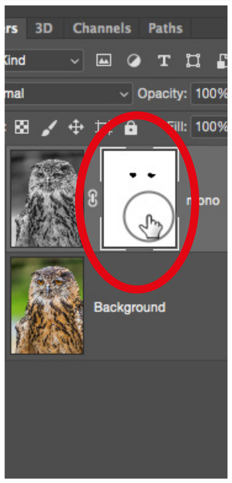
10 Now we can create a mask. With the 'mono' layer active, go to the bottom of your layers palette and click on the Add layer mask button. A layer mask will be added to the 'mono' layer in the shape of your selection.

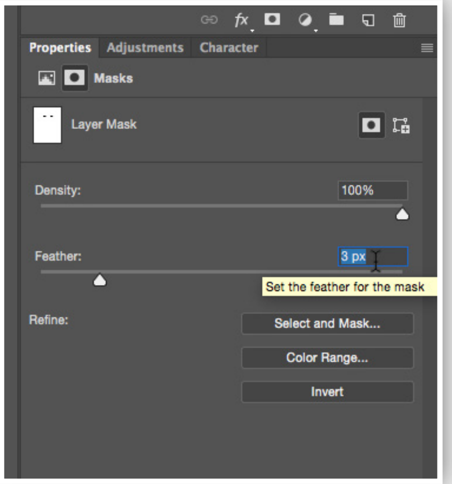

ormal
Opacity: 100
ck:
Fill: 100
mono
Background

11 The mask needs to be white, with the actual selection filled in black. If it is the other way around, just press Cmd + I to invert the colours of the mask. The mask on the 'mono' layer is allowing part of the coloured original to show through.



12 If you Alt + left-click on the layer mask, you can view the mask in isolation. Press Alt + left-click on the mask thumbnail again to go back to your main view.


rs 3D Channels Paths
Kind
mal
Opacity: 100%
Fill: 100%
mono
Background

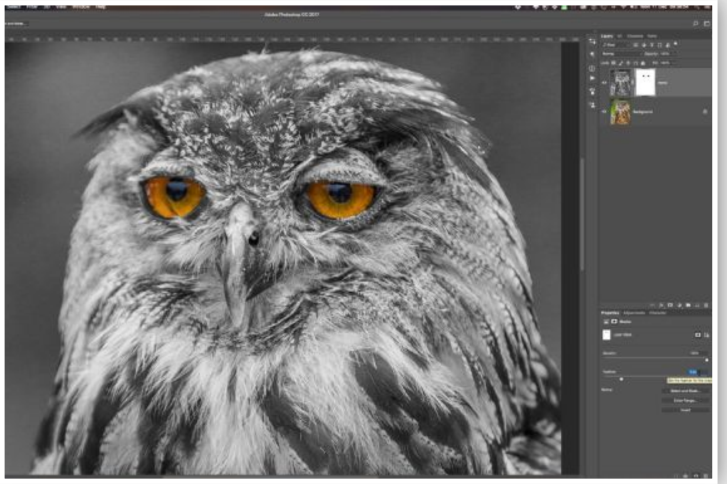

Properties Adjustments Character
Masks
Layer Mask
Refine:
Select and Mask...
Color Range...
Invert

Density: 100%

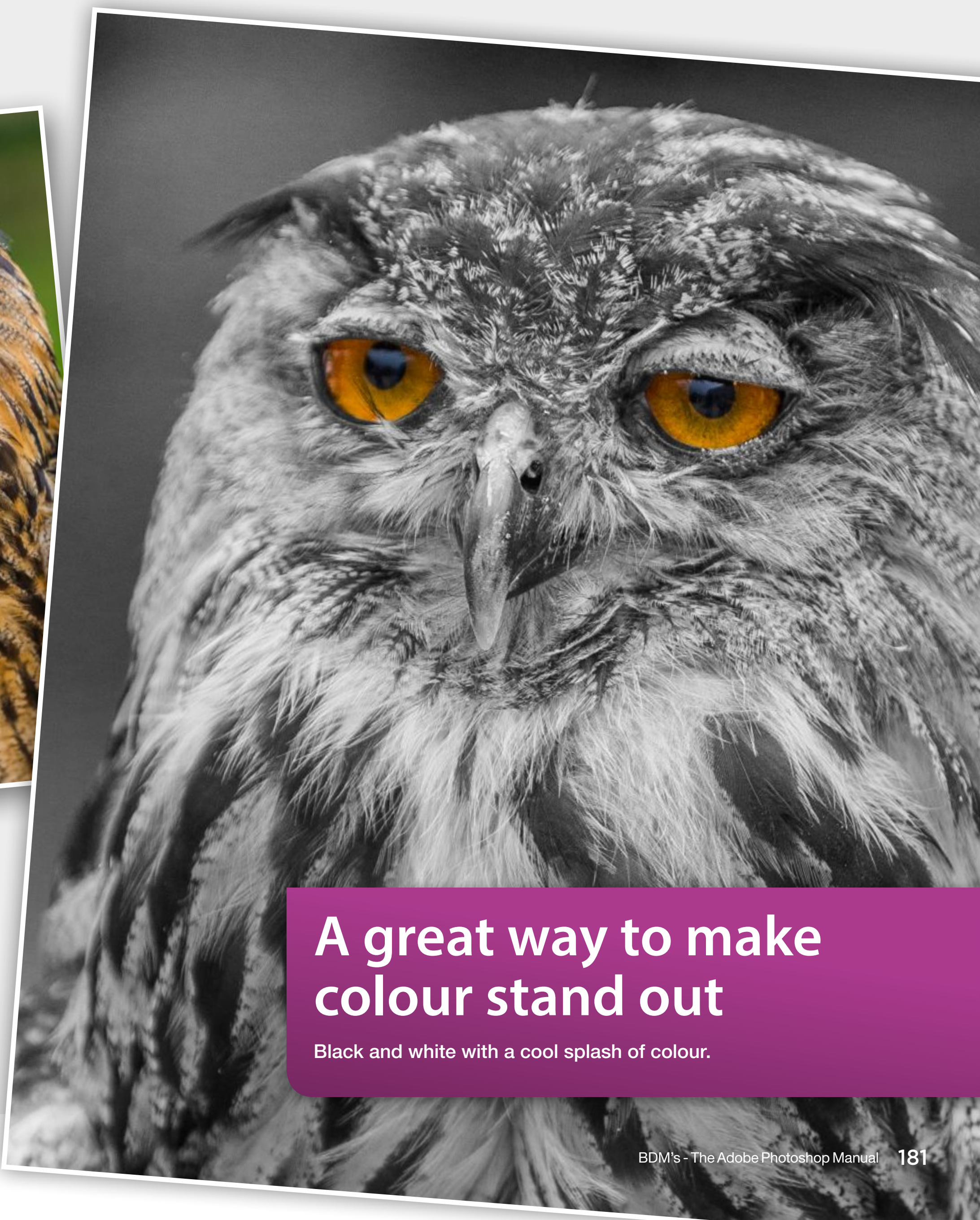
Feather: 3 px

Set the feather for the mask

13 Click on the layer mask thumbnail to make sure it is active and then click on the properties panel and add a small amount of feather to the mask. About 2-3 pixels is enough to soften the hard edges of the mask.



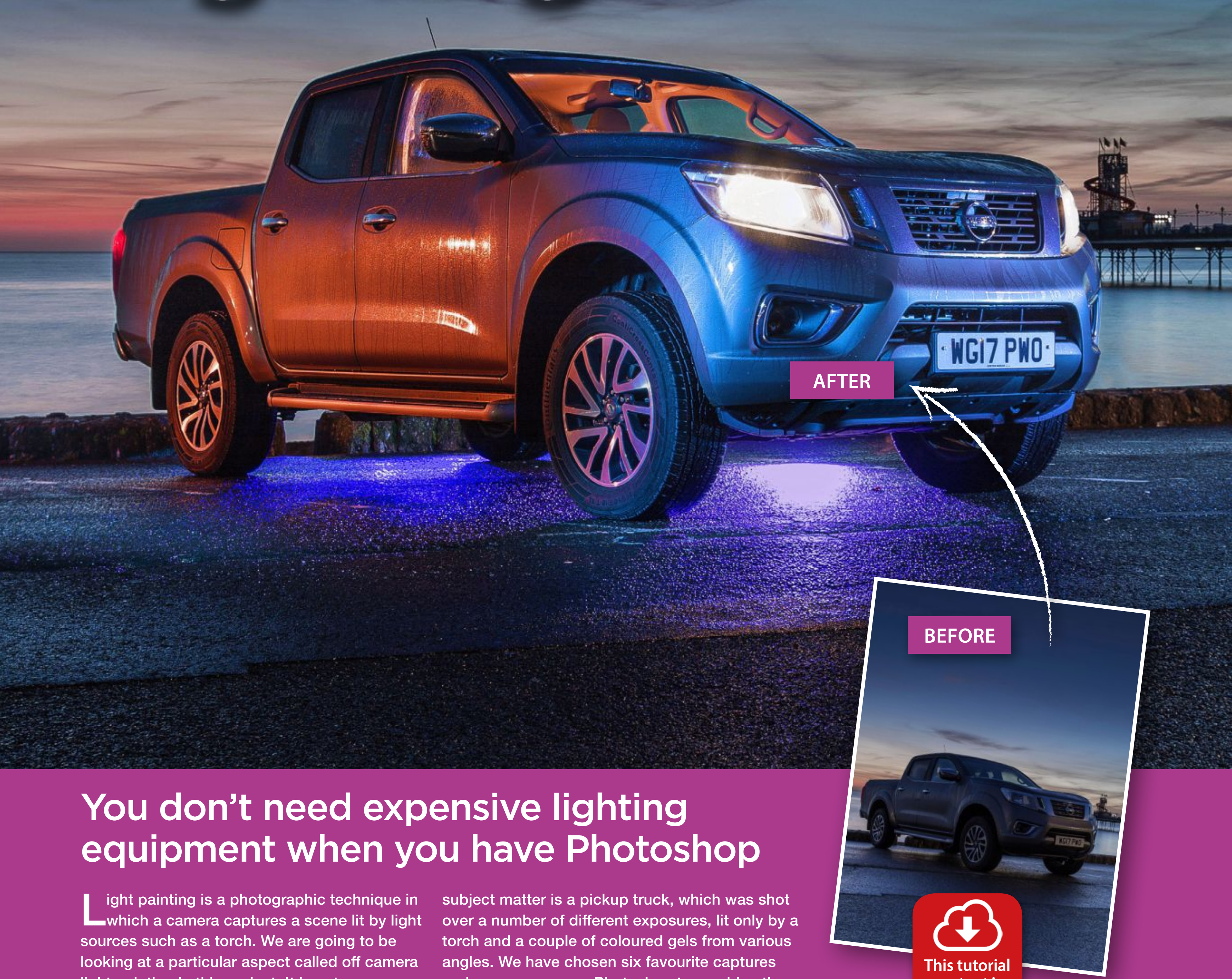
14 There is your black and white image with a splash of colour. Now you know how to do it. How about converting more favourite images to mono and finding a colourful point of interest to 'pop' out of your shot.



A great way to make colour stand out

Black and white with a cool splash of colour.

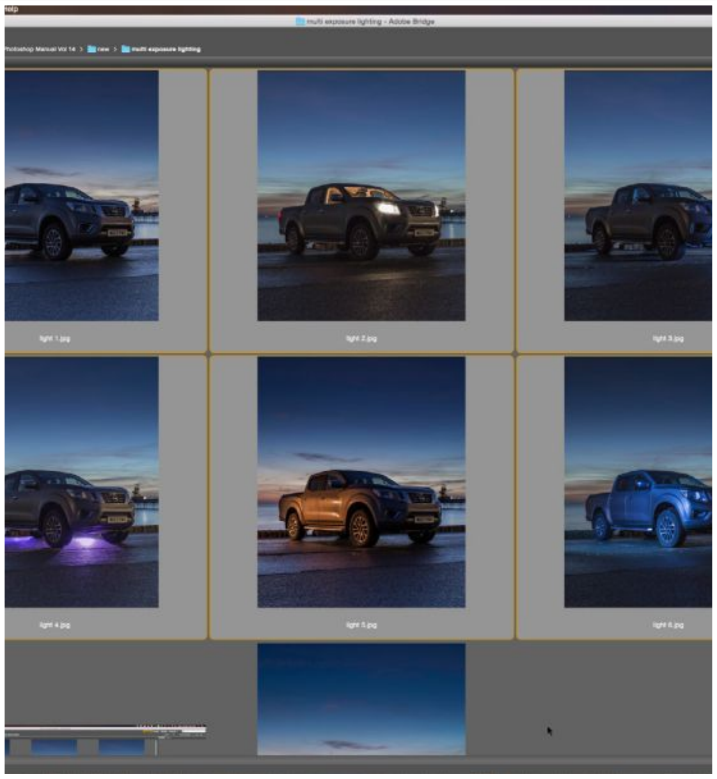
Multi Exposure Lighting



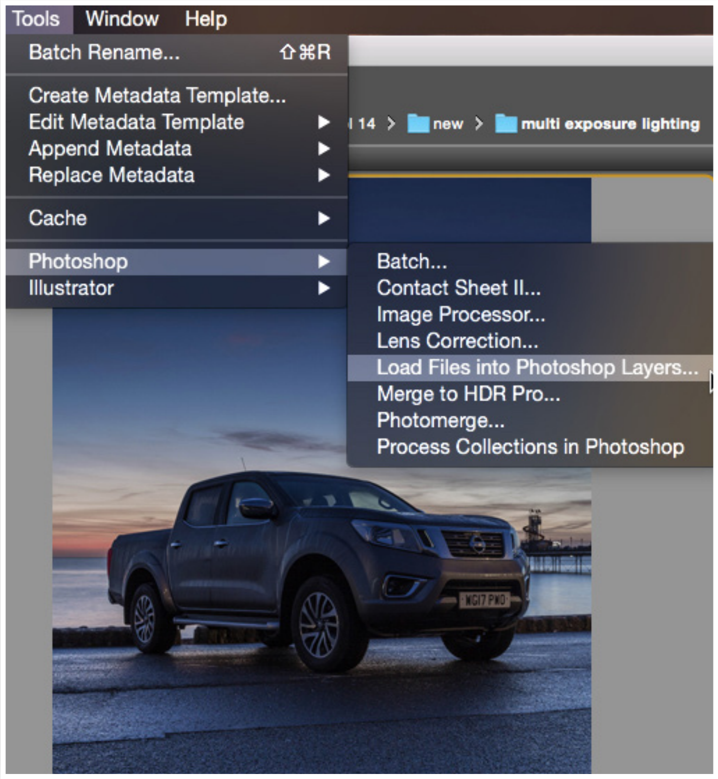
You don't need expensive lighting equipment when you have Photoshop

Light painting is a photographic technique in which a camera captures a scene lit by light sources such as a torch. We are going to be looking at a particular aspect called off camera light painting in this project. It is not necessary to have huge, complicated, flash setups to produce some amazingly lit images. Our subject matter is a pickup truck, which was shot over a number of different exposures, lit only by a torch and a couple of coloured gels from various angles. We have chosen six favourite captures and now we can use Photoshop to combine them and create an image that looks as if it was taken with numerous lights in a single shot.

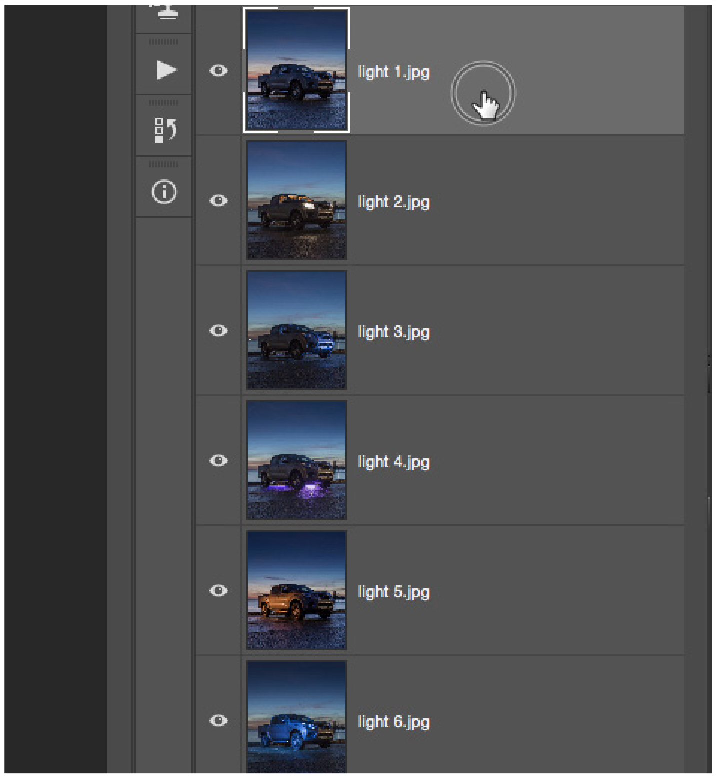
This tutorial content is available for download



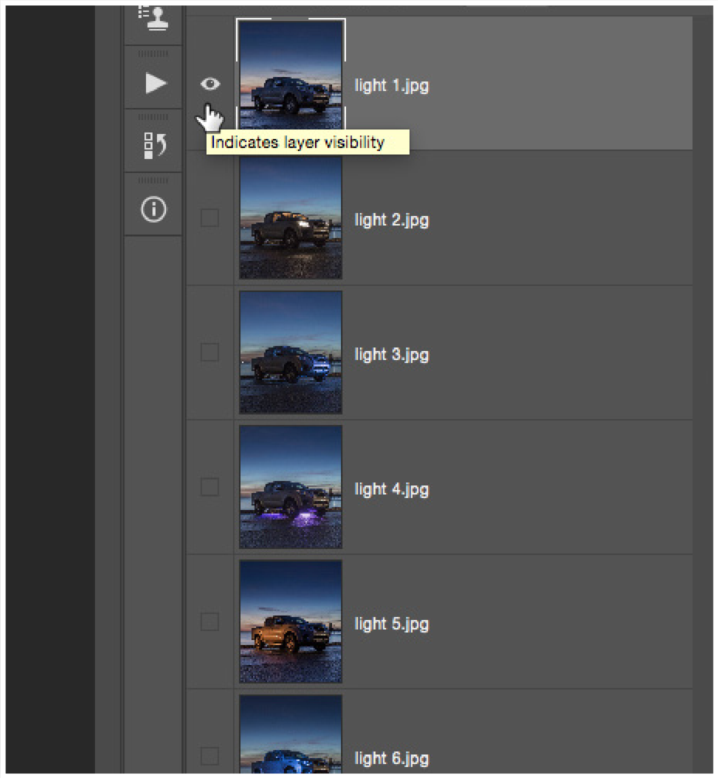
01 Using Adobe Bridge, we can select the six images that will be combined in Photoshop and turned into one final image. You can press Shift and multi select the images or just hit Cmd + A to select all.


Tools
Window
Help
Batch Rename... ⇧⌘R
Create Metadata Template...
Edit Metadata Template
Append Metadata
Replace Metadata
Cache
Photoshop
Illustrator
14 > new > multi exposure lighting
Batch...
Contact Sheet II...
Image Processor...
Lens Correction...
Load Files into Photoshop Layers...
Merge to HDR Pro...
Photomerge...
Process Collections in Photoshop

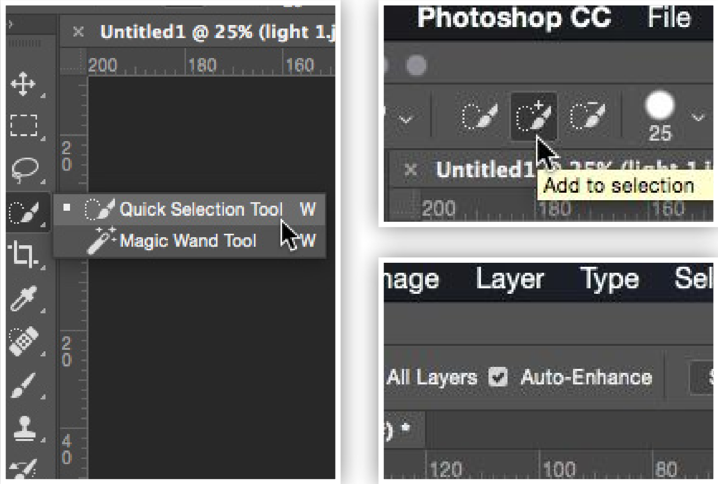
02 Rather than loading up the images separately, you can go to Tools > Photoshop > Load Files into Photoshop Layers. This will open a Photoshop document and add all six images together in separate layers.


light 1.jpg
light 2.jpg
light 3.jpg
light 4.jpg
light 5.jpg
light 6.jpg

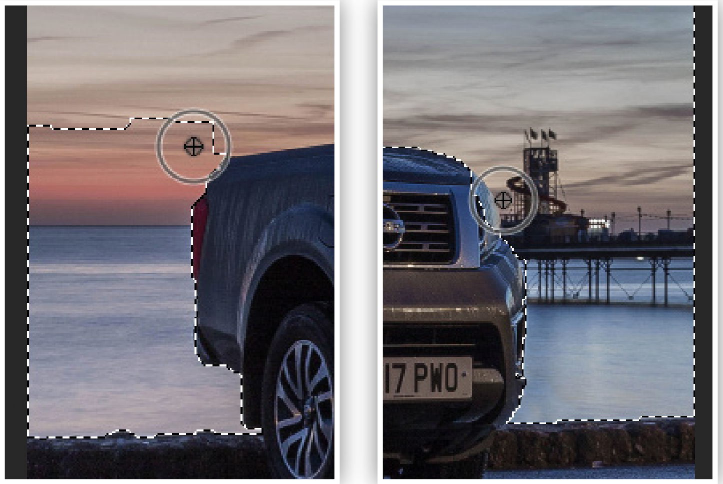
03 Once loaded, you will see the images in the layer palette with the first image 'light 1' at the top of the stack and 'light 6' at the bottom.


light 1.jpg
Indicates layer visibility
light 2.jpg
light 3.jpg
light 4.jpg
light 5.jpg
light 6.jpg

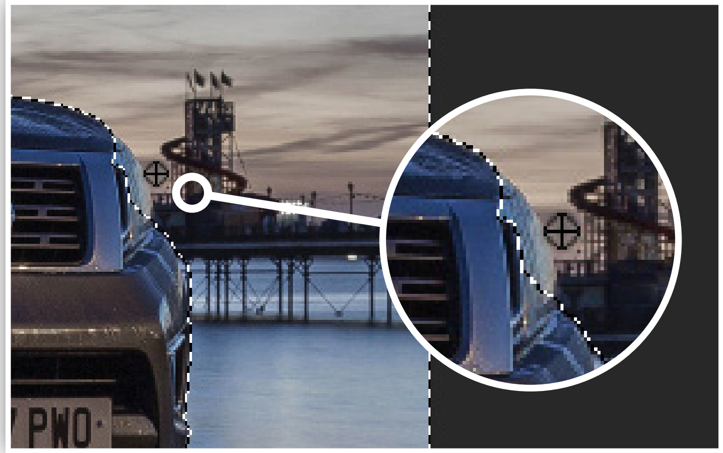
04 For the moment, turn off the visibility of all layers except 'light 1'. The top layer is going to be used to keep one consistent sky that stays above the other layers as they are turned back on.


Untitled1 @ 25% (light 1.j
Quick Selection Tool W
Magic Wand Tool W
Photoshop CC File
25
Add to selection
mage Layer Type Sel
All Layers
Auto-Enhance

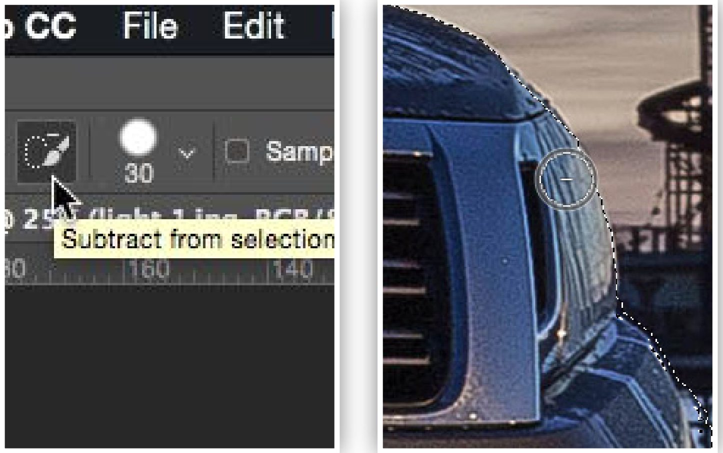
05 We need to mask out everything except the sky and sea. Go to your toolbar and choose the Quick Selection Tool (W). Make sure that the Add To Selection button is active and Auto-Enhance is checked.



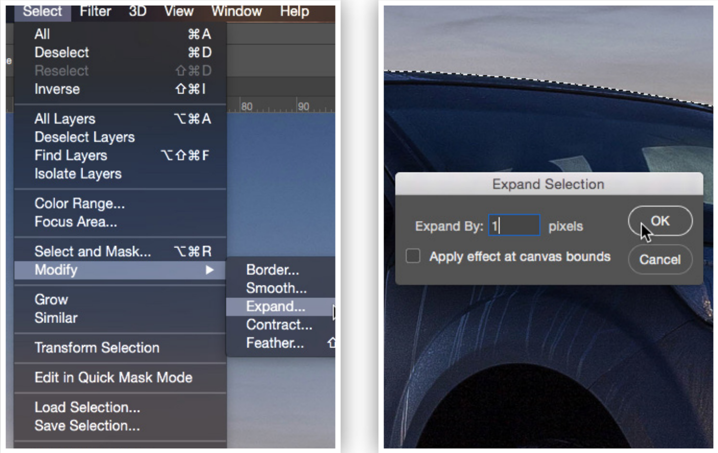
06 With a small brush size of about 30 pixels, begin to drag across the sea, sky, and across to the other side. The selection will be added to as you drag the tool. The ‘marching ants’ will show what is selected.



07 We just want the background sea and sky selected. A part of the headlight lens on the right of the car has also been included in the selection. If you wish, you can remove that area.


CC File Edit
30
Samp
Subtract from selection

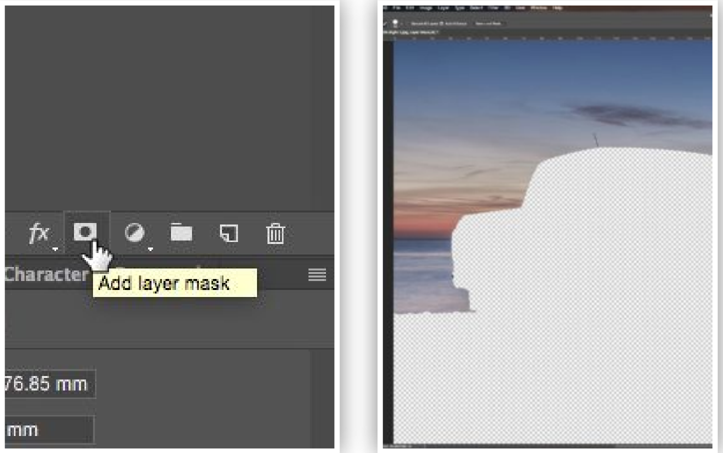
08 Click on the Subtract From Selection button and draw your cursor across the headlight. As you draw across, the headlight will be removed from the selection. You can use the [and] keys to change the size of the brush for more control of the selection.


Select Filter 3D View Window Help
All ⌘A
Deselect ⌘D
Reselect ⇧⌘D
Inverse ⇧⌘I
All Layers ⌥⌘A
Deselect Layers
Find Layers ⌥⇧⌘F
Isolate Layers
Color Range...
Focus Area...
Select and Mask... ⌥⌘R
Modify
Grow
Similar
Transform Selection
Edit in Quick Mask Mode
Load Selection...
Save Selection...
Border...
Smooth...
Expand...
Contract...
Feather...
Expand Selection
OK
Cancel

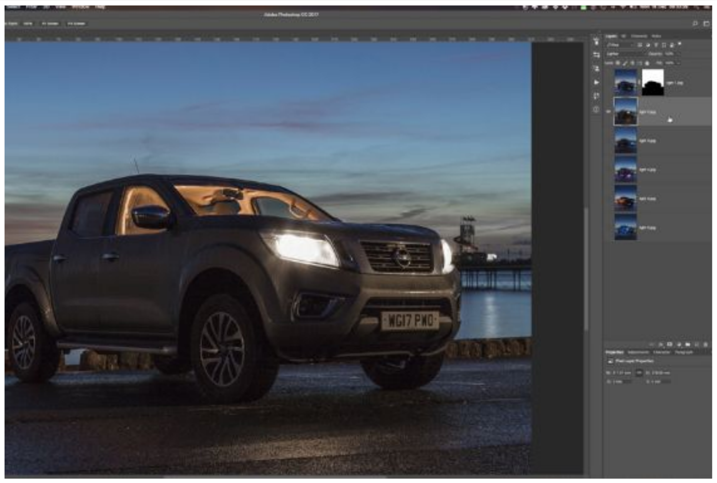
Expand By: 1 pixels

☐ Apply effect at canvas bounds

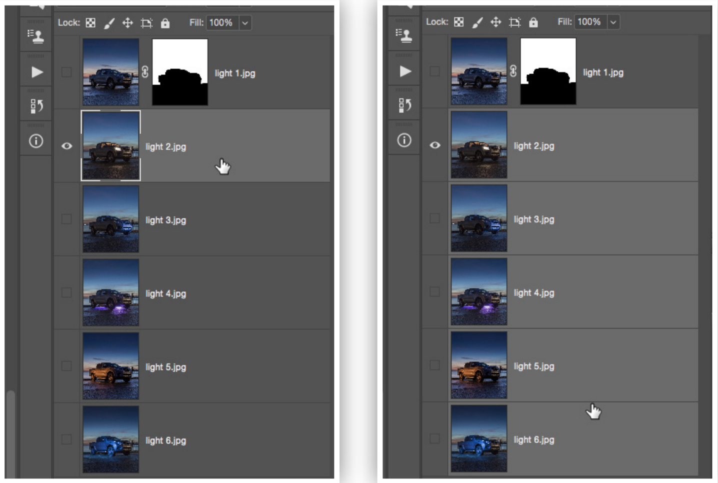
09 Go to Select > Modify > Expand and make the Expand By value 1 pixel. Click OK to increase the selection area by one pixel to help avoid a bright line around the truck when a mask is applied.


fx
Character
Add layer mask
76.85 mm
mm

10 With the ‘light 1’ layer sky selection active, click the Add Layer Mask button and a mask will be added in the shape of the active selection. The truck and the foreground will disappear, leaving just the sky and sea.

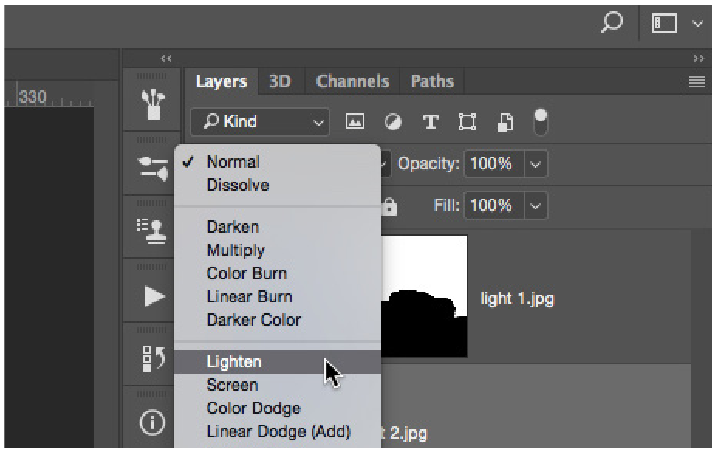


11 For the moment, turn off the 'light 1' layer and turn on 'light 2'. We can now begin the process of combining our group of individual light painting shots into one final image.



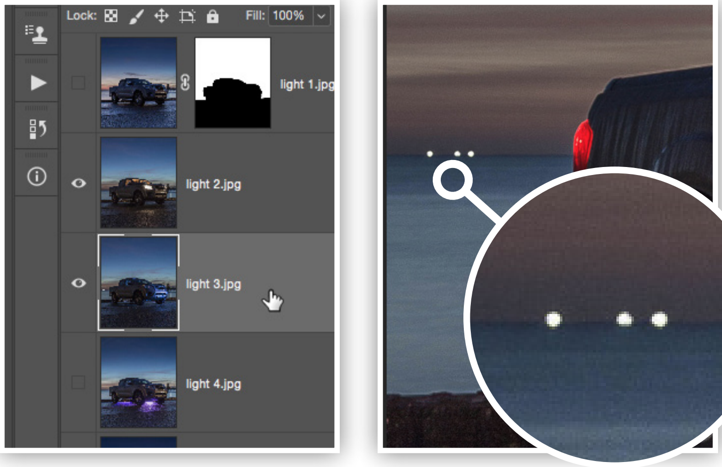
Lock:
Fill: 100%
light 1.jpg
light 2.jpg
light 3.jpg
light 4.jpg
light 5.jpg
light 6.jpg

12 Click on the 'light 2' layer, hold Shift and then click on 'light 6'. The five layers from 2 to 6 should all be selected and highlighted, even though only the 'light 2' layer is currently visible.



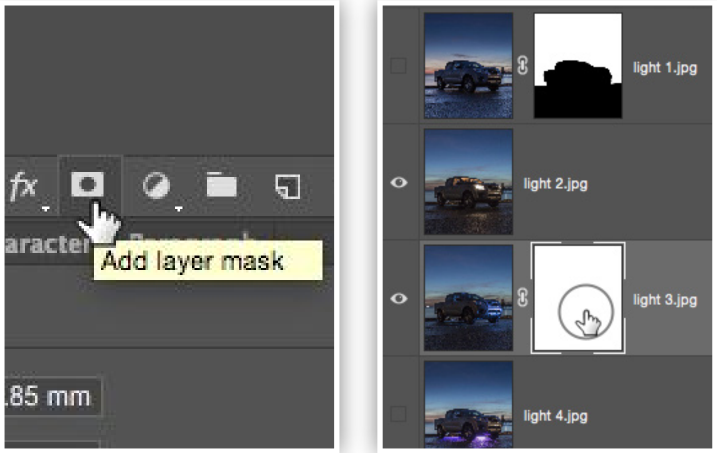
330
Layers
3D
Channels
Paths
Kind
✓ Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Opacity: 100%
Fill: 100%
light 1.jpg
2.jpg

13 Go to the top of the layers palette and choose Lighten as your blend mode from the drop down list. The Lighten blend mode will be assigned to all five selected layers.



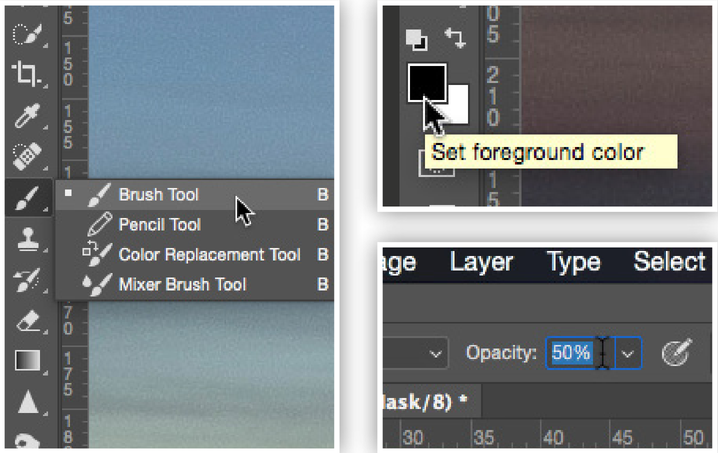
Lock:
Fill: 100%
light 1.jpg
light 2.jpg
light 3.jpg
light 4.jpg

14 Make 'light 3' visible and its brightness will be combined with 'light 2'. Off in the distance are a few boat navigation lights that can easily be removed from the active 'light 3' layer.



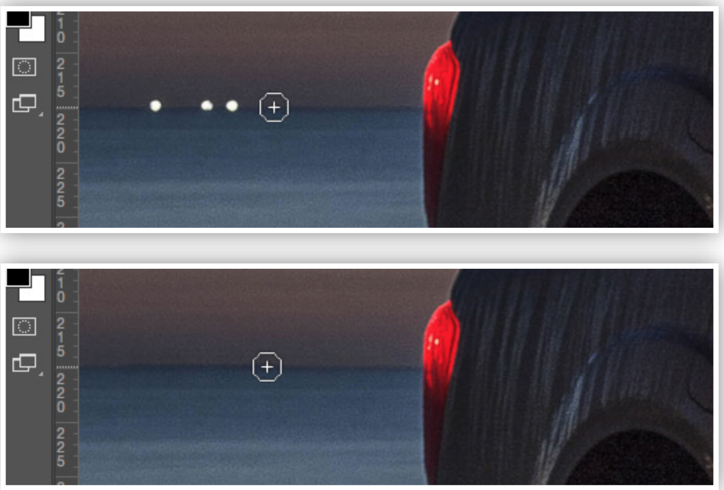
fx
Add layer mask
aracter
85 mm
light 1.jpg
light 2.jpg
light 3.jpg
light 4.jpg

15 Go to the bottom of the layer palette and click the Add Layer Mask button. A mask will be added to the 'light 3' layer. Make sure the mask itself is active, not the image.

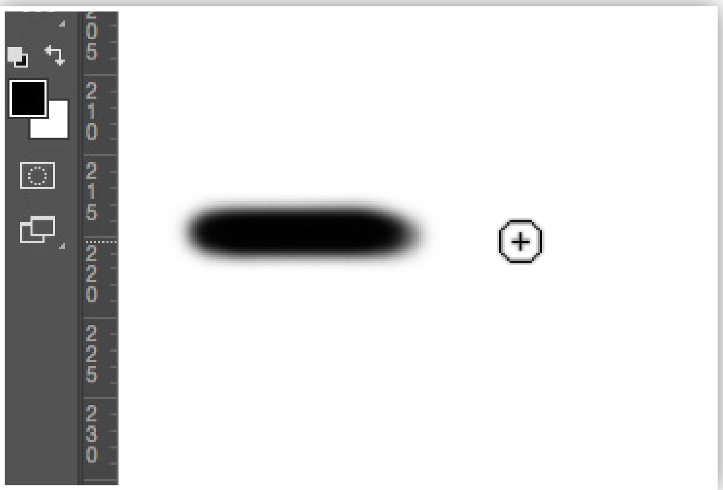


Brush Tool B
Pencil Tool B
Color Replacement Tool B
Mixer Brush Tool B
Set foreground color
age
Layer
Type
Select
Opacity: 50%
ask/8) *
30
35
40
45
50

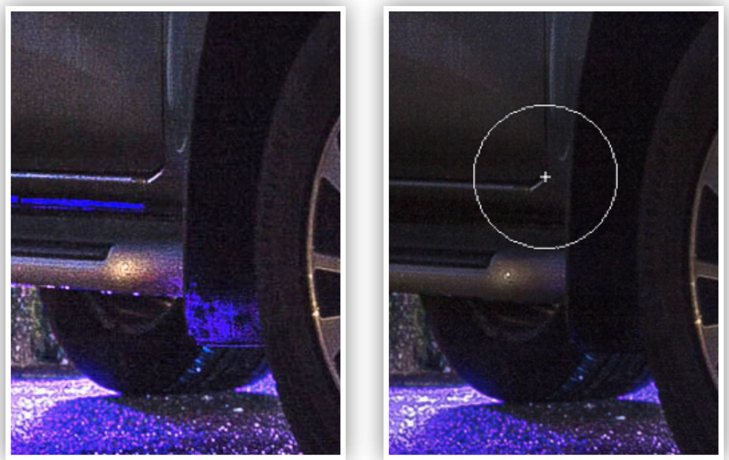
16 Go to your toolbar and choose your Brush Tool (B) and pick a small, soft brush. Make sure the foreground colour is black and the Opacity is about 50 per cent.


10
215
220
225

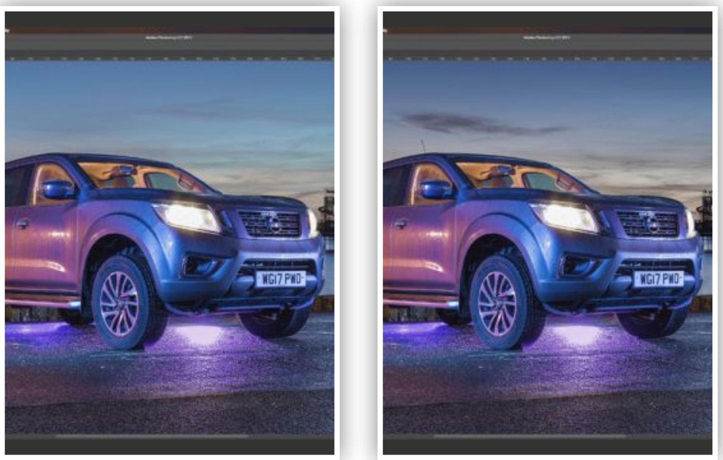
17 With the soft black brush, begin to paint on the mask over the areas where you can see the boat's navigation lights. As you do, the mask will prevent that area of the 'light 3' layer being seen.


205
210
215
220
225
230

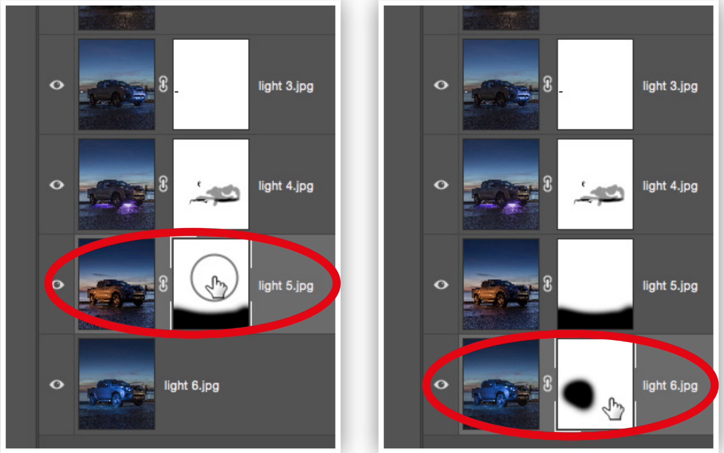
18 Brush the offending areas out. If you Alt + left-click on the mask, you will see the black brush strokes that have removed the unwanted areas. Alt + left-click the mask again to return to normal view.



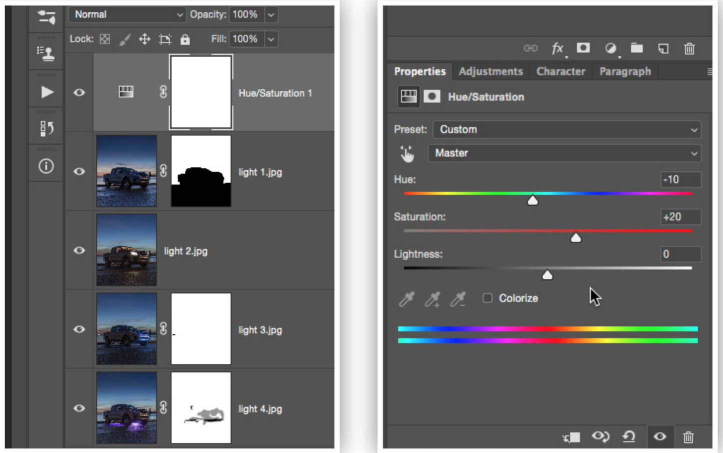
19 Make 'light 4' visible and active. There are some unwanted purple highlights on the door sill and mud flap that can be removed. As you did in step 15, add a mask and paint out the purple highlights to remove anything that you feel is a visual distraction.



20 Now you need to make both 'light 5' and 'light 6' visible to finally see all five layers combined. Now go to 'light 1' and make it visible to reveal the masked sky we first worked on.

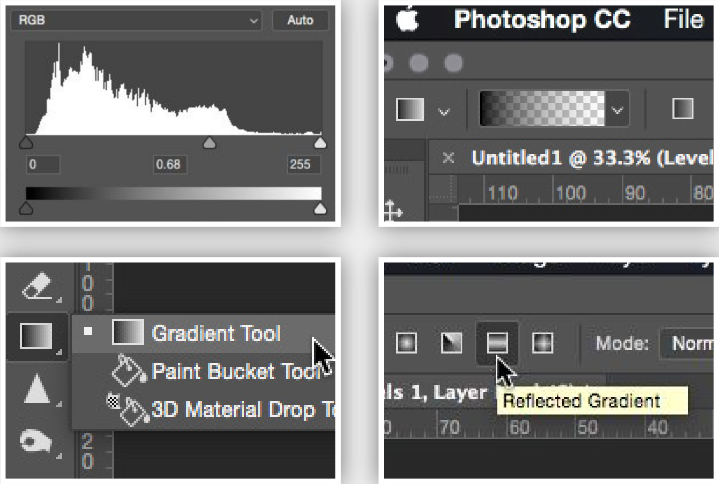

light 3.jpg
light 4.jpg
light 5.jpg
light 6.jpg
light 3.jpg
light 4.jpg
light 5.jpg
light 6.jpg

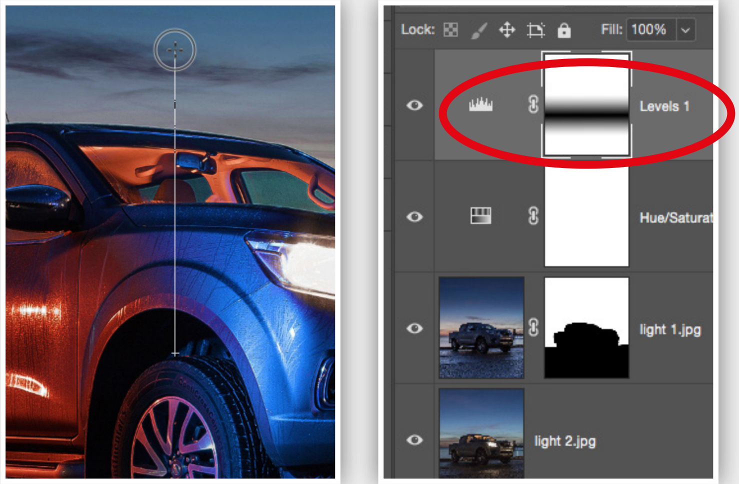
21 You can happily make further masking tweaks. For instance, we masked out some of the light spilling into the bottom edge of the shot. We also reduced the amount of blue light on the side of the truck in the 'light 6' layer.


Normal
Lock:
Hue/Saturation 1
light 1.jpg
light 2.jpg
light 3.jpg
light 4.jpg
Properties
Adjustments
Character
Paragraph
Hue/Saturation
Colorize

Opacity: 100%
Fill: 100%
Preset: Custom
Master
Hue: -10
Saturation: +20
Lightness: 0

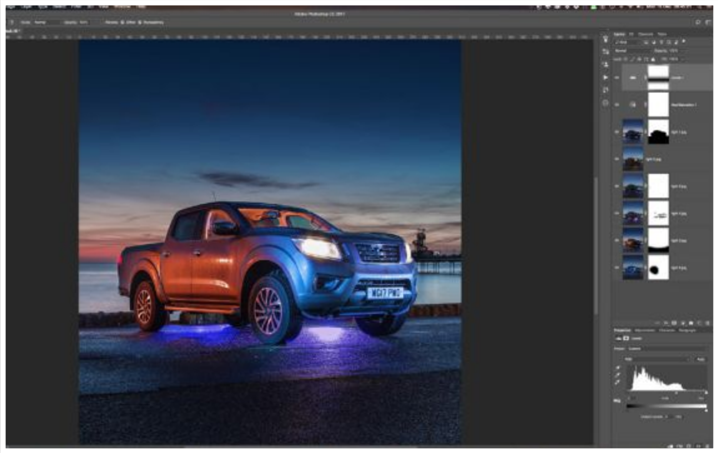
22 For a couple of additional cosmetic enhancements, we added a Hue/Saturation layer at the top of layer stack to enrich the colours a little and altered the Hue value a touch to make the sky more blue.


RGB
Auto
0
0.68
255
Photoshop CC
File
Untitled1 @ 33.3% (Level
110
100
90
80
Gradient Tool
Paint Bucket Tool
3D Material Drop To
Mode:
Norm
ls 1, Layer
Reflected Gradient
70
60
50
40

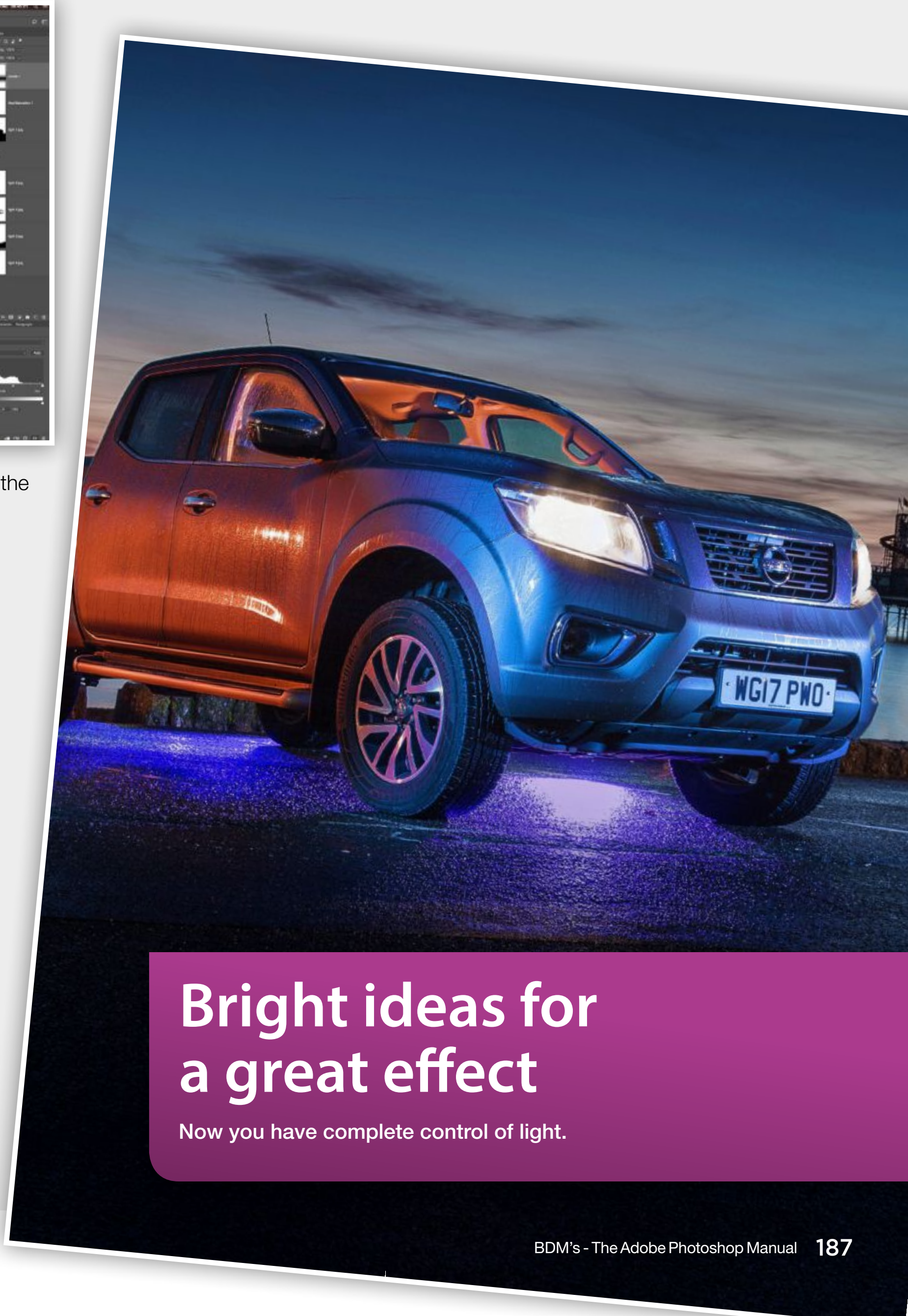

Lock:
Fill: 100%
Levels 1
Hue/Saturat
light 1.jpg
light 2.jpg

23 We added a Levels adjustment layer to the top of the layer stack that added deeper tones to the image. We went to the Gradient Tool (G) and selected Foreground to Transparent and the gradient type was Reflected Gradient.

24 With the 'Levels 1' layer mask active, we made a grad that started solid black in the middle of the truck, fading to transparent just above and below the truck. This area, seen as white on the mask, is the only area that will be affected by the Levels adjustment.



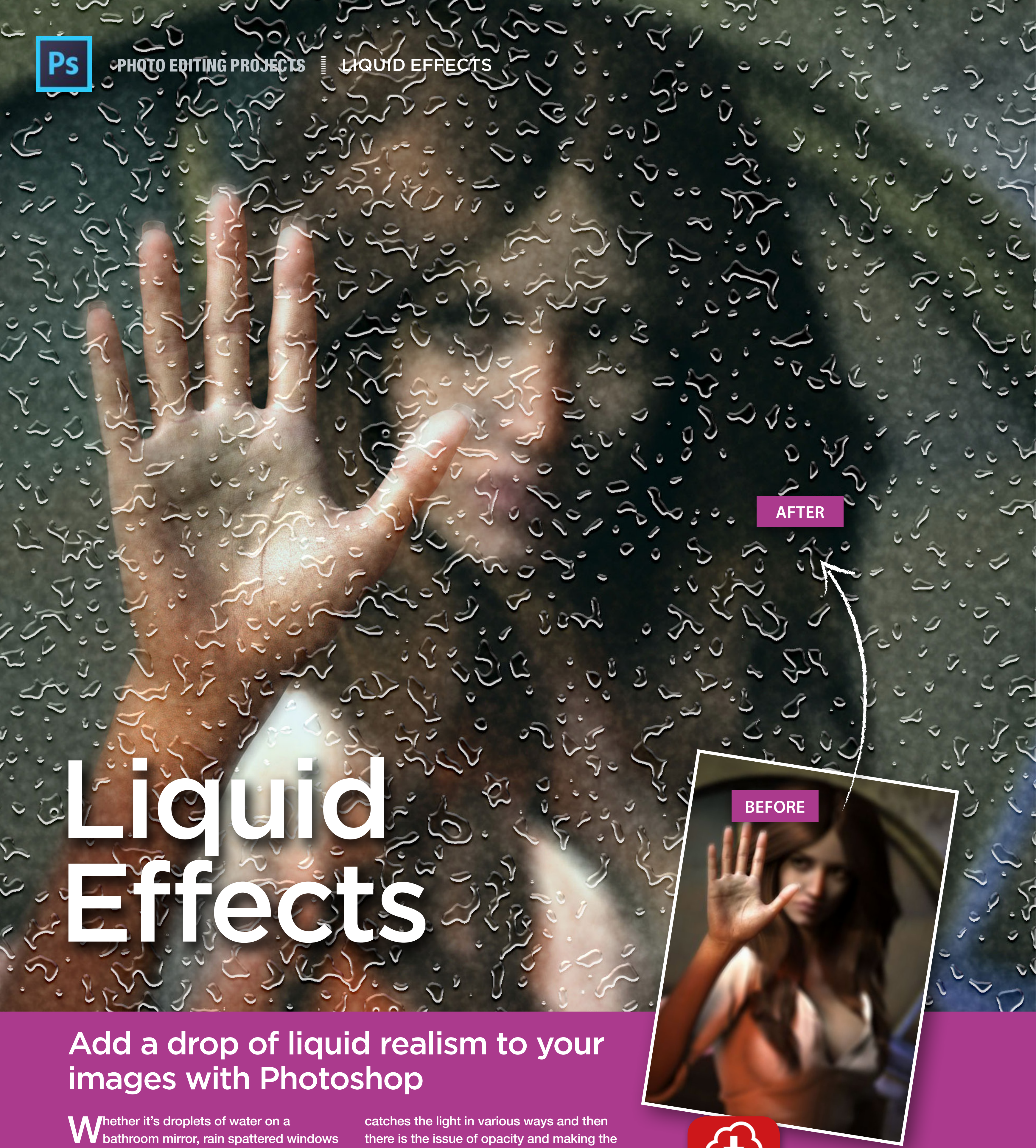
25 With that adjustment made, the combination of five images plus the base sky layer above, means that our light painting is complete.



Bright ideas for a great effect

Now you have complete control of light.

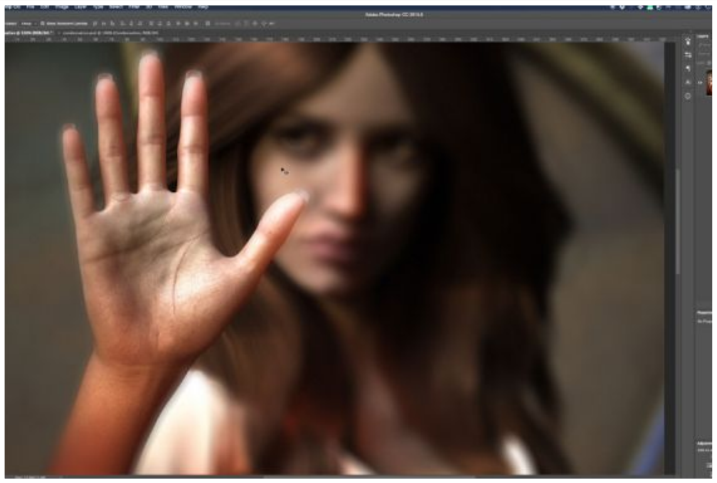
Liquid Effects



Add a drop of liquid realism to your images with Photoshop

Whether it's droplets of water on a bathroom mirror, rain spattered windows or even just condensation on the side of a cold glass of beer, there's something appealing about those little drops of liquid and the way they catch the light. Recreating water effects can be a bit of a challenge to get right. Water catches the light in various ways and then there is the issue of opacity and making the drops appear to have depth and substance to them. We have a tutorial for you that can create a lovely water droplet effect and you can use it on surfaces to create a condensation look.

This tutorial content is available for download



01 To begin, we have our image. We are going to put a window in front of her and add water drops on top of that to create a moody, rainy day kind of image.

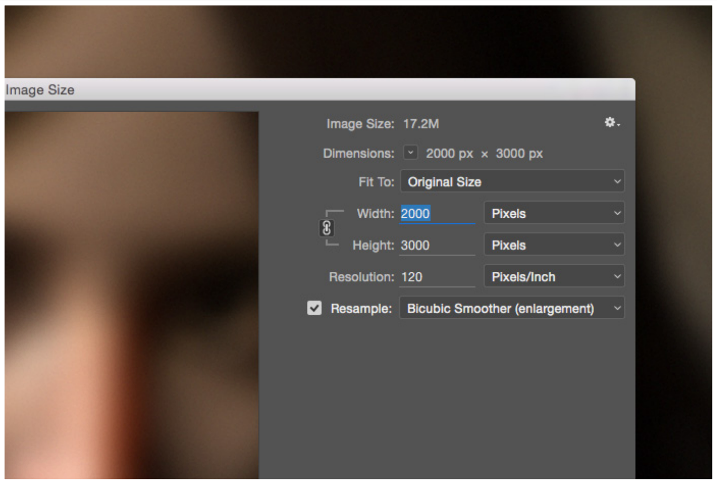
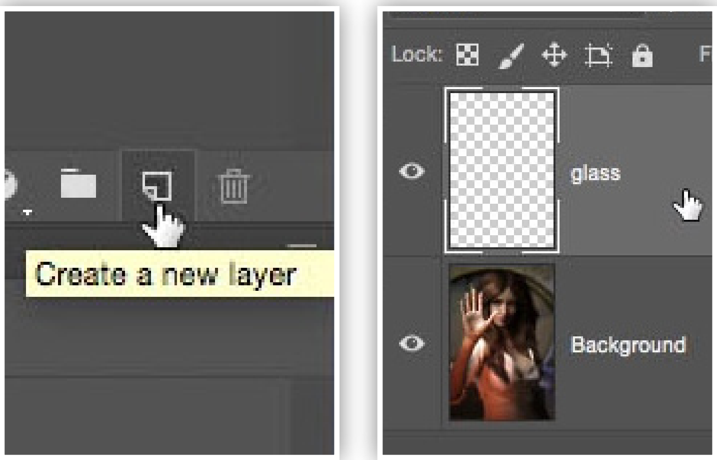
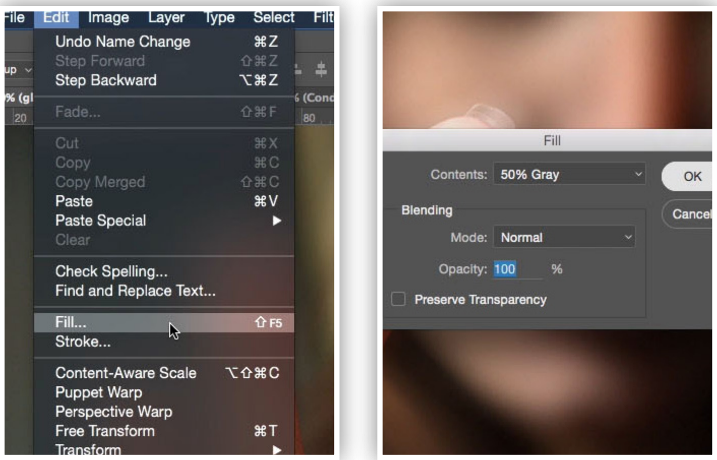


Image Size: 17.2M
Dimensions: 2000 px × 3000 px
Fit To: Original Size
Width: 2000 Pixels
Height: 3000 Pixels
Resolution: 120 Pixels/Inch
☑ Resample: Bicubic Smoother (enlargement)

02 The tutorial image is 2000 pixels wide x 3000 pixels high. The effects we are adding are based on using an image this size. If your image is a different size, then you'll need to adjust your settings appropriately.

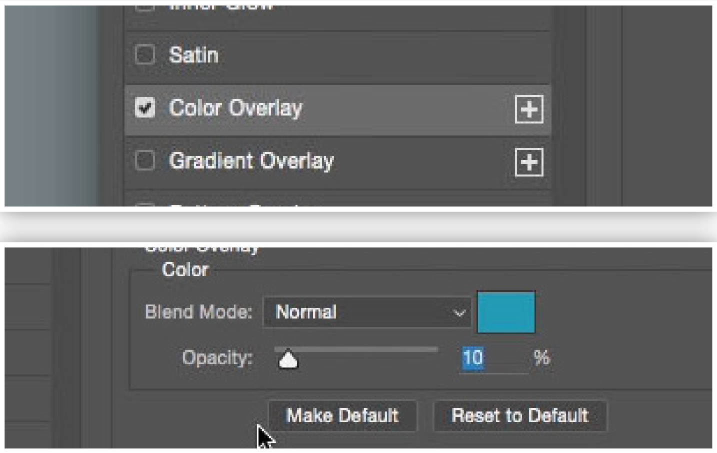

Create a new layer
Lock:
glass
Background

03 Go to the bottom of your layer palette and click on the Create New Layer icon or press Shift + Cmd + N. This will add a new layer above your background image. Name this new layer 'glass'.


File Edit Image Layer Type Select Filt
Undo Name Change ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Special
Clear
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Content-Aware Scale ⌥⇧⌘C
Puppet Warp
Perspective Warp
Free Transform ⌘T
Transform
Fill
OK
Cancel

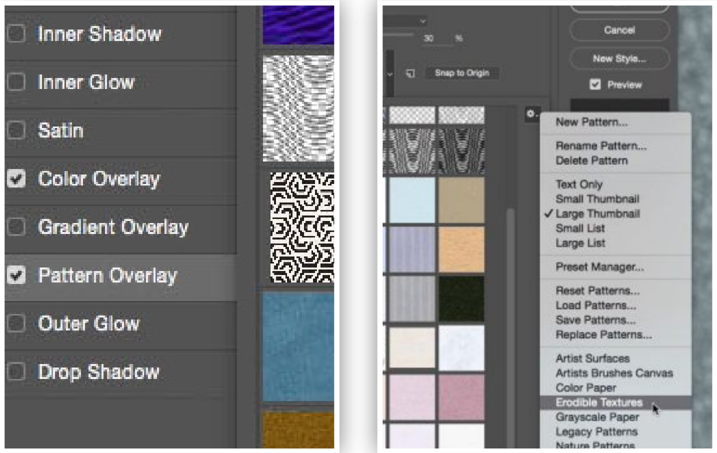
Contents: 50% Gray
Blending
Mode: Normal
Opacity: 100 %
☐ Preserve Transparency

04 Now go to Edit > Fill (Shift + F5) and select 50 per cent Grey as your fill option and click OK. The new 'glass' layer will be filled with grey and covers your background image for the moment.

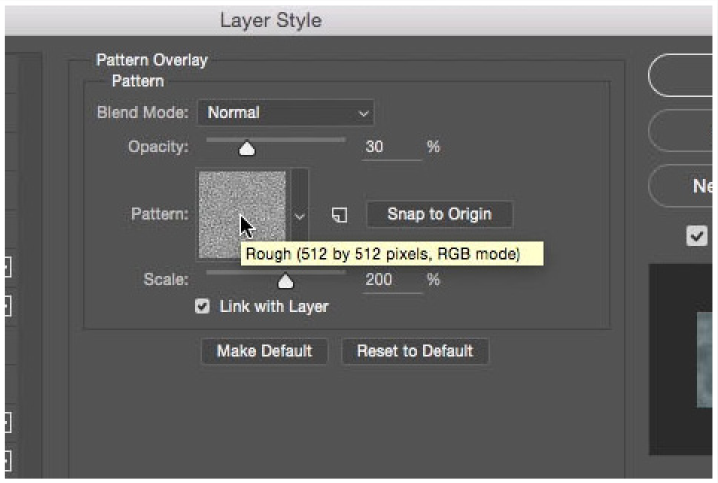

☐ Satin
☑ Color Overlay
☐ Gradient Overlay
Make Default
Reset to Default

Color Overlay
Color
Blend Mode: Normal
Opacity: 10 %

05 Double-click the 'glass' layer to call up the Layer Style panel. In the Styles menu, click on Colour Overlay to activate it. In the Colour Overlay panel, choose a blue colour and make its Blend Mode Normal and Opacity about 10 per cent.

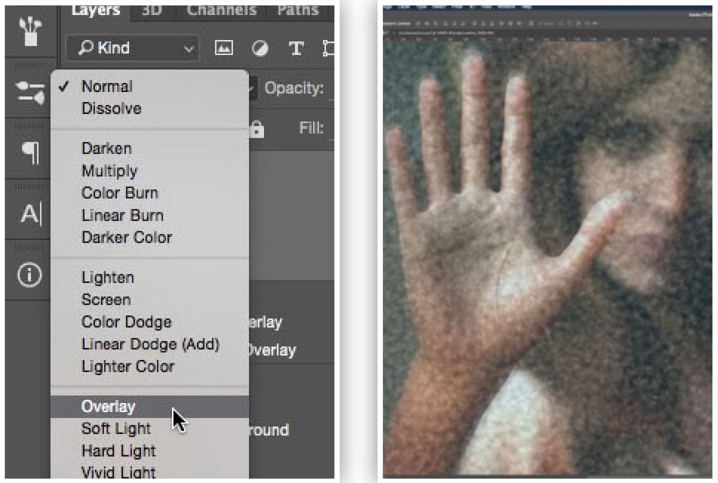

☐ Inner Shadow
☐ Inner Glow
☐ Satin
☑ Color Overlay
☐ Gradient Overlay
☑ Pattern Overlay
☐ Outer Glow
☐ Drop Shadow
Cancel
New Style...
☑ Preview
Snap to Origin
New Pattern...
Rename Pattern...
Delete Pattern
Text Only
Small Thumbnail
✓ Large Thumbnail
Small List
Large List
Preset Manager...
Reset Patterns...
Load Patterns...
Save Patterns...
Replace Patterns...
Artist Surfaces
Artists Brushes Canvas
Color Paper
Erodible Textures
Grayscale Paper
Legacy Patterns
Nature Patterns

06 Next, click on Pattern Overlay. Click on the Pattern thumbnail and if you don't have it installed already, choose Erodible Textures and append it to your pattern swatches.

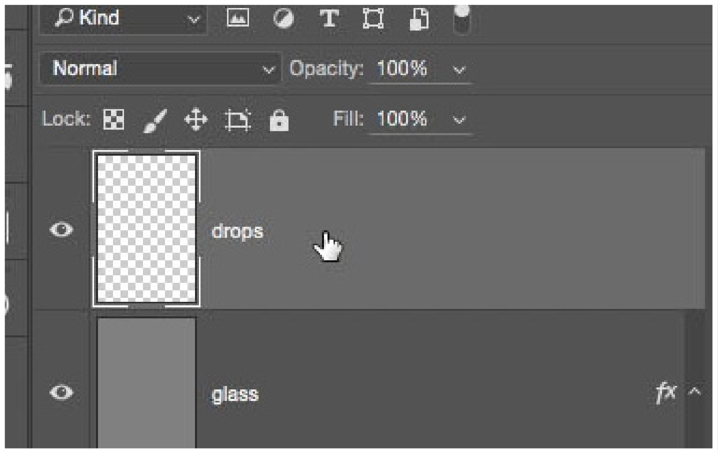

Layer Style
Pattern Overlay
Pattern
Snap to Origin
Make Default
Reset to Default
Ne

Blend Mode: Normal
Opacity: 30 %
Pattern: Rough (512 by 512 pixels, RGB mode)
Scale: 200 %
☑ Link with Layer

07 Use the Rough erodible texture and make the Blend Mode Normal, Opacity about 30 per cent and the Scale about 200. You should now have a grey/blue mottled texture. This is our interpretation of frosted glass. Click OK to continue.

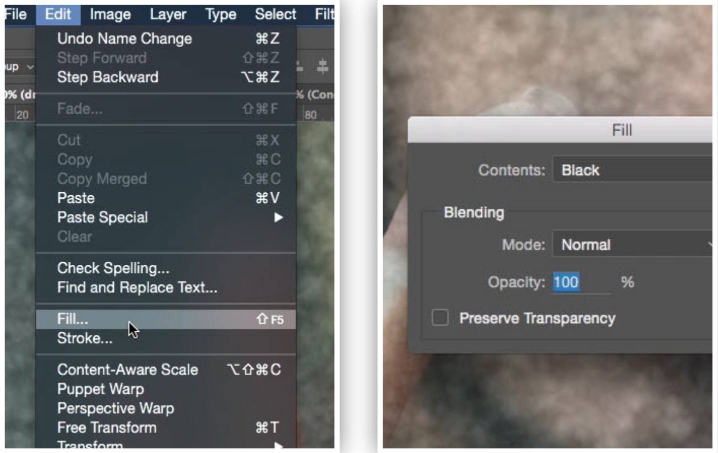

Layers
3D
Channels
Paths
Kind
Opacity:
Fill:
✓ Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Vivid Light

08 With your 'glass' layer still active, go the top of your layer palette and choose 'Overlay' as your blend mode. The 'glass' layer will blend into the image below, creating a mottled surface.


Kind
Lock:
drops
glass
fx

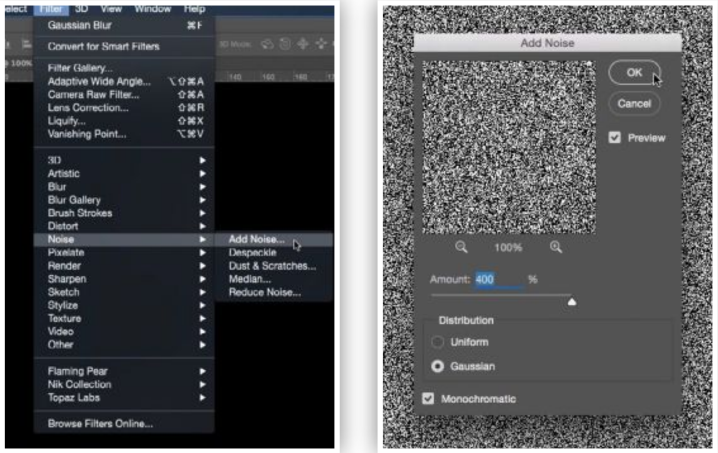
Normal
Opacity: 100%
Fill: 100%

09 Click on the Create New Layer icon again to add a new blank layer that sits above your 'glass' layer and call this one 'drops'. You will start to create the basic shapes of water droplets on this layer.


File
Edit
Image
Layer
Type
Select
Filt
Undo Name Change ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Special
Clear
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Content-Aware Scale ⌥⇧⌘C
Puppet Warp
Perspective Warp
Free Transform ⌘T
Transform
Fill
Blending

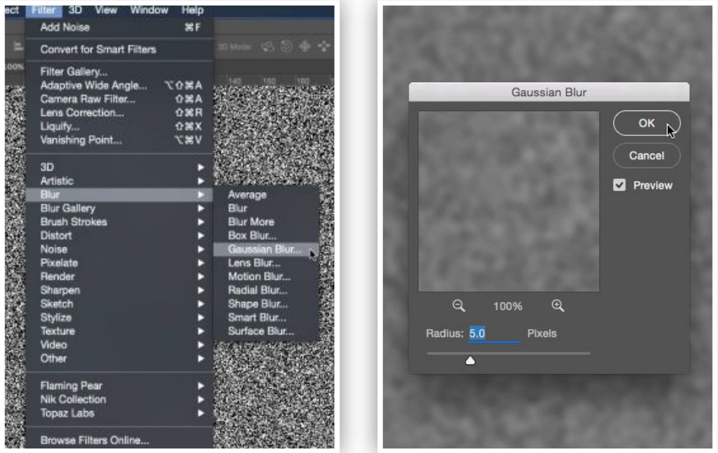
Contents: Black
Mode: Normal
Opacity: 100 %
☐ Preserve Transparency

10 Keep the 'drops' layer active and go to Edit > Fill (Shift + F5) and choose Black as your fill colour. Click OK and you'll fill the layer with solid black, once again obscuring your background image for the moment.


Filter
3D
View
Window
Help
Gaussian Blur ⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Flaming Pear
Nik Collection
Topaz Labs
Browse Filters Online...
Add Noise...
Despeckle
Dust & Scratches...
Median...
Reduce Noise...
Add Noise
OK
Cancel
100%
Distribution

☑ Preview
Amount: 400 %
○ Uniform
● Gaussian
☑ Monochromatic

11 Keep 'drops' active and go to Filter > Noise > Add Noise and make the Amount 400 per cent. Set Distribution to Gaussian and make sure that the Monochromatic button is checked. Click OK and a heavy noise pattern will be created.


Filter
3D
View
Window
Help
Add Noise ⌘F
Convert for Smart Filters
Filter Gallery...
Adaptive Wide Angle... ⌥⇧⌘A
Camera Raw Filter... ⇧⌘A
Lens Correction... ⇧⌘R
Liquify... ⇧⌘X
Vanishing Point... ⌥⌘V
3D
Artistic
Blur
Blur Gallery
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Flaming Pear
Nik Collection
Topaz Labs
Browse Filters Online...
Average
Blur
Blur More
Box Blur...
Gaussian Blur...
Lens Blur...
Motion Blur...
Radial Blur...
Shape Blur...
Smart Blur...
Surface Blur...
Gaussian Blur
OK
Cancel
100%

☑ Preview
Radius: 5.0 Pixels

12 Next, go to Filter > Blur > Gaussian Blur and make the Radius value about 5-10 pixels. This slight blur turns the sharp noise pattern into a soft, mottled pattern that will the basis of our water droplets.

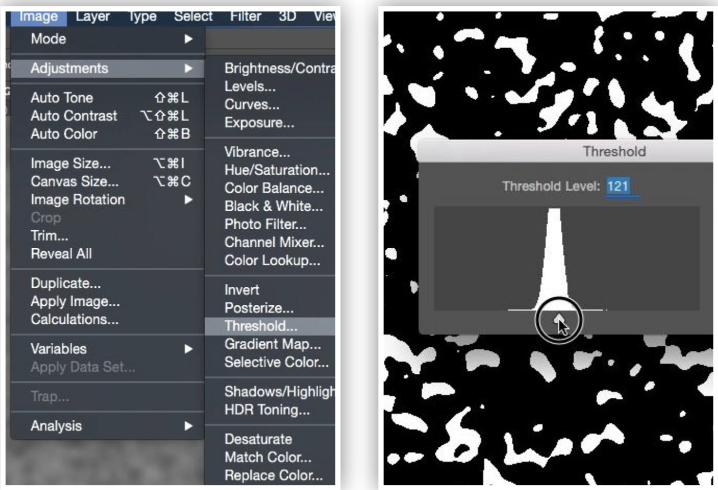
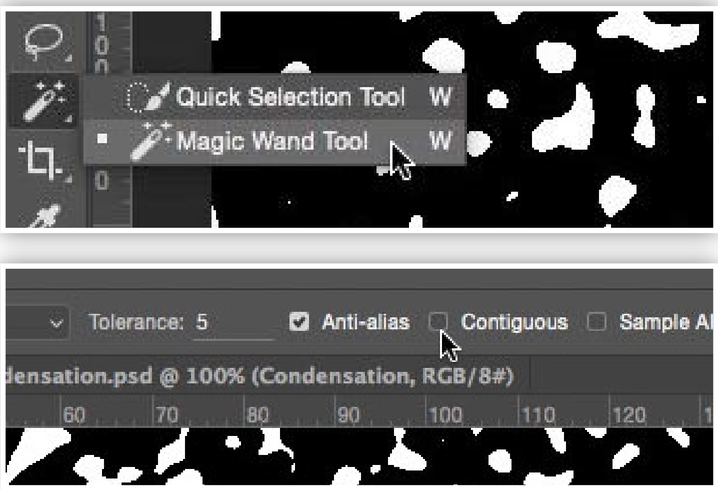


Image Layer Type Select Filter 3D View
Mode
Adjustments
Auto Tone ⇧⌘L
Auto Contrast ⌥⇧⌘L
Auto Color ⇧⌘B
Image Size... ⌥⌘I
Canvas Size... ⌥⌘C
Image Rotation
Crop
Trim...
Reveal All
Duplicate...
Apply Image...
Calculations...
Variables
Apply Data Set...
Trap...
Analysis
Brightness/Contrast...
Levels...
Curves...
Exposure...
Vibrance...
Hue/Saturation...
Color Balance...
Black & White...
Photo Filter...
Channel Mixer...
Color Lookup...
Invert
Posterize...
Threshold...
Gradient Map...
Selective Color...
Shadows/Highlights...
HDR Toning...
Desaturate
Match Color...
Replace Color...
Threshold

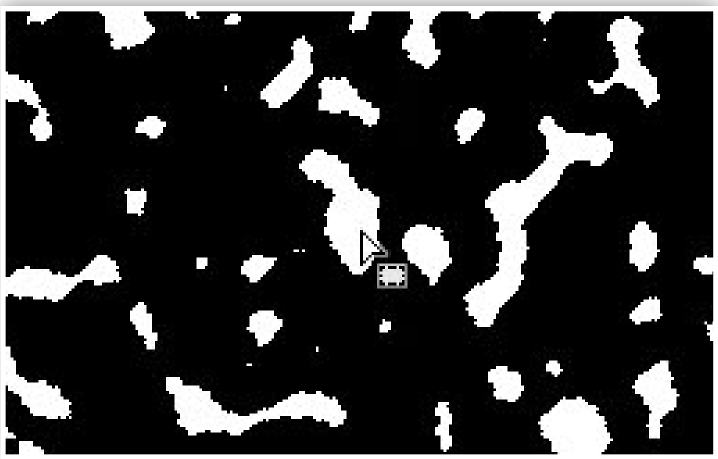
Threshold Level: 121

13 Go to Image > Adjustments > Threshold to convert the pattern into black and white. As you adjust the Threshold Level, the density of black versus white will change. Alter until you have your preferred density of white spatters.

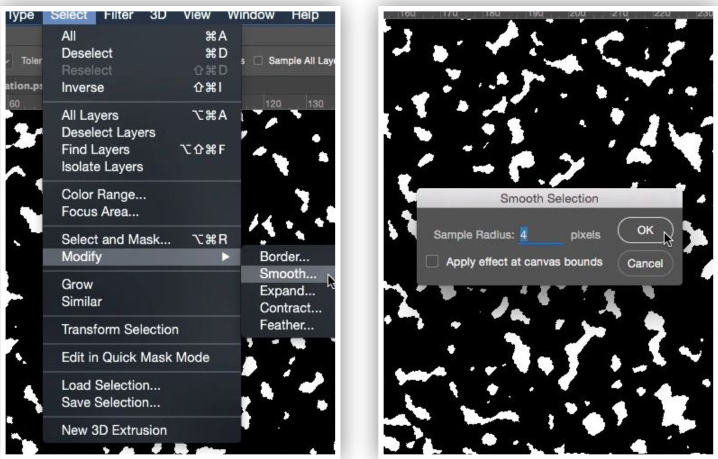

Quick Selection Tool W
Magic Wand Tool W
densation.psd @ 100% (Condensation, RGB/8#)
60 70 80 90 100 110 120

Tolerance: 5 ☑ Anti-alias ☐ Contiguous ☐ Sample All

14 Go to the toolbar and select the Magic Wand Tool (W). Make its Tolerance about 5 and ensure that the Anti-alias button is checked and Contiguous button is not checked.

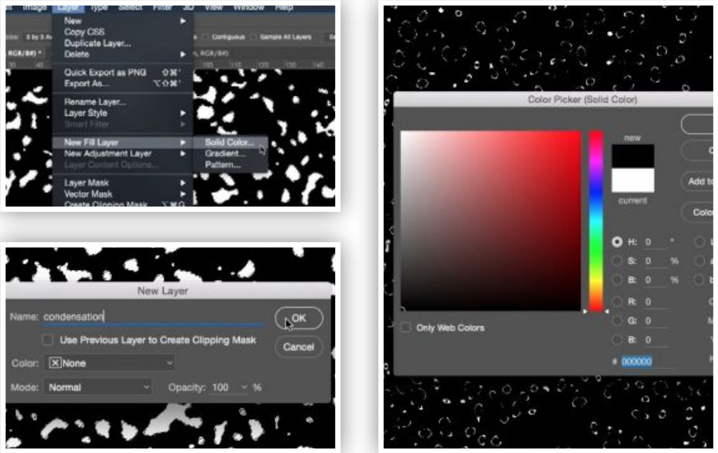


15 Click your Magic Wand Tool on an area of white on the active ‘drops’ layer. Because Contiguous is not checked, anything white on that layer will be selected. You should see ‘marching ants’ around all the white areas.


Type Select Filter 3D View Window Help
All ⌘A
Deselect ⌘D
Reselect ⇧⌘D
Inverse ⇧⌘I
All Layers ⌥⌘A
Deselect Layers
Find Layers ⌥⇧⌘F
Isolate Layers
Color Range...
Focus Area...
Select and Mask... ⌥⌘R
Modify
Grow
Similar
Transform Selection
Edit in Quick Mask Mode
Load Selection...
Save Selection...
New 3D Extrusion
Border...
Smooth...
Expand...
Contract...
Feather...
Smooth Selection
OK
Cancel

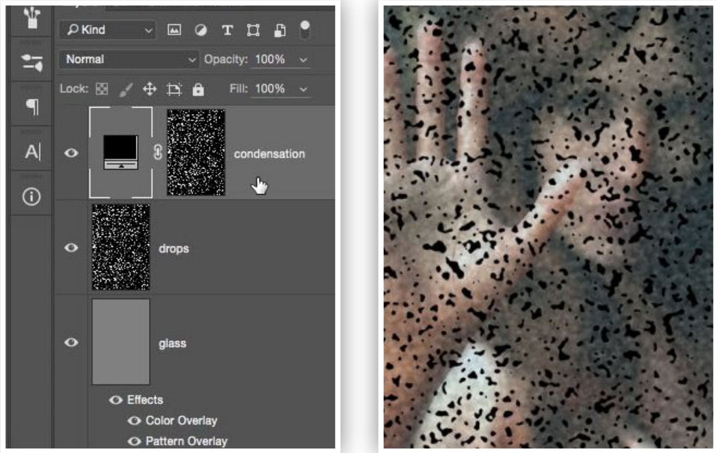
Sample Radius: 4 pixels
☐ Apply effect at canvas bounds

16 Keep the selection active and go to Select > Modify > Smooth. Make the Sample Radius about 4 pixels. This will help smooth out any jagged outlines of the selection. Click OK to proceed.

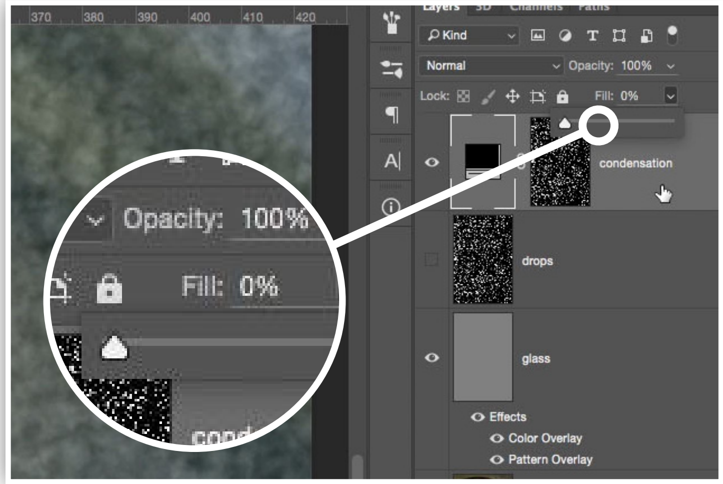

New Fill Layer
New Adjustment Layer
Solid Color...
Gradient...
Pattern...
New Layer
OK
Cancel
Color Picker (Solid Color)
Only Web Colors

Name: condensation
☐ Use Previous Layer to Create Clipping Mask
Color: None
Mode: Normal Opacity: 100 %
H: 0 °
S: 0 %
B: 0 %
R: 0
G: 0
B: 0
000000

17 Now go to Layer > New Fill Layer > Solid Colour. Name the new layer ‘condensation’ and choose black from the Colour Picker to fill your selection solid black.

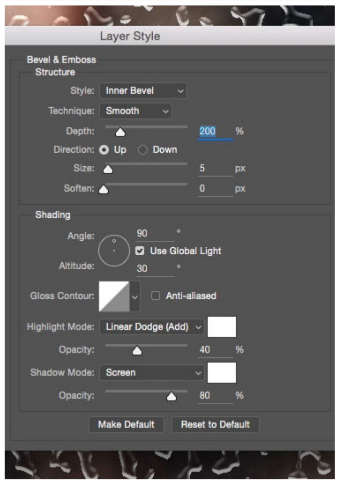

Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
condensation
drops
glass
Effects
Color Overlay
Pattern Overlay

18 The selection has created a mask where just the selection has been filled black on this new ‘condensation ‘ layer. Make the ‘drops’ layer invisible and you will see the pattern on the ’condensation’ layer.



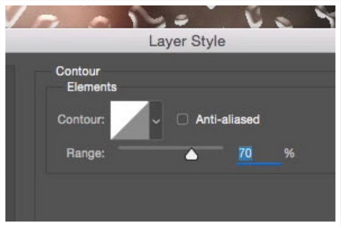
Normal
Opacity: 100%
Lock:
Fill: 0%
condensation
drops
glass
Effects
Color Overlay
Pattern Overlay

19 With the ‘condensation’ layer active, set its Fill value to 0 per cent but make sure Opacity is kept at 100 per cent. This is important, as it will be part of creating the water effect in the next steps.


Layer Style

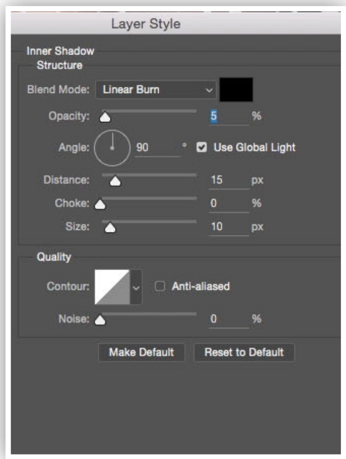
Bevel & Emboss
Structure
Style: Inner Bevel
Technique: Smooth
Depth: 200 %
Direction: ● Up ○ Down
Size: 5 px
Soften: 0 px

Shading
Angle: 90 °
☑ Use Global Light
Altitude: 30 °
Gloss Contour: ☐ Anti-aliased
Highlight Mode: Linear Dodge (Add)
Opacity: 40 %
Shadow Mode: Screen
Opacity: 80 %


Layer Style

Contour
Elements
Contour: ☐ Anti-aliased
Range: 70 %

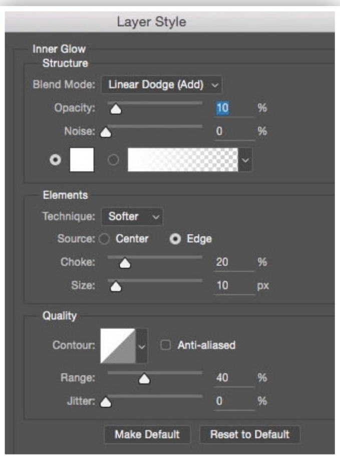
20 Double-click the ‘condensation’ layer and you will call up the Layer Style panel. In the Styles menu, click on Bevel & Emboss and use the settings shown. Then click on Contour keeping the defaults but set Range to 70 per cent.


Layer Style

Inner Shadow
Structure
Blend Mode: Linear Burn
Opacity: 5 %
Angle: 90 ° ☑ Use Global Light
Distance: 15 px
Choke: 0 %
Size: 10 px

Quality
Contour: ☐ Anti-aliased
Noise: 0 %

21 Next click on Inner Shadow and use the settings we’ve provided. This adds a little more density to the water drops. Feel free to alter the settings as you wish to get a look that you like.

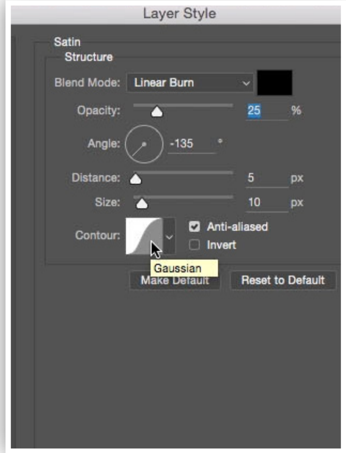

Layer Style

Inner Glow
Structure
Blend Mode: Linear Dodge (Add)
Opacity: 10 %
Noise: 0 %

Elements
Technique: Softer
Source: ○ Center ● Edge
Choke: 20 %
Size: 10 px

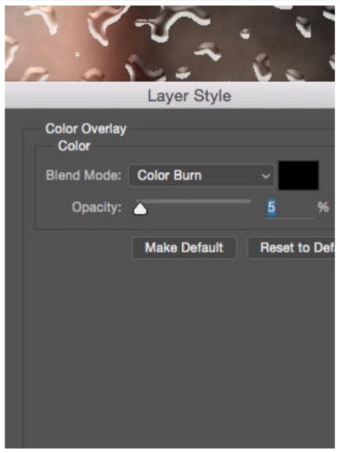
Quality
Contour: ☐ Anti-aliased
Range: 40 %
Jitter: 0 %

22 Now click on Inner Glow and use our settings to add a little sheen to round out the droplets. As above, you can alter the settings to suit your own taste.


Layer Style

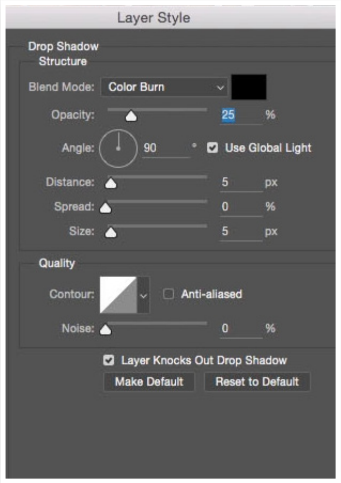
Satin
Structure
Blend Mode: Linear Burn
Opacity: 25 %
Angle: -135 °
Distance: 5 px
Size: 10 px
Contour: ☑ Anti-aliased ☐ Invert
Gaussian

23 Click on Satin next and again use the settings shown. Make the Contour shape Gaussian. This adds a little shadow to one side to make it feel like there’s a little more directional light hitting the drops.


Layer Style

Color Overlay
Color
Blend Mode: Color Burn
Opacity: 5 %

24 Colour Overlay is next. Make the Blend Mode Colour Burn and set Opacity to about 5 per cent. This adds a darker sheen to offset the white in order to make the drops feel as three dimensional as possible.



Layer Style

Drop Shadow
Structure

Blend Mode: Color Burn

Opacity: 25 %

Angle: 90 ° ☑ Use Global Light

Distance: 5 px

Spread: 0 %

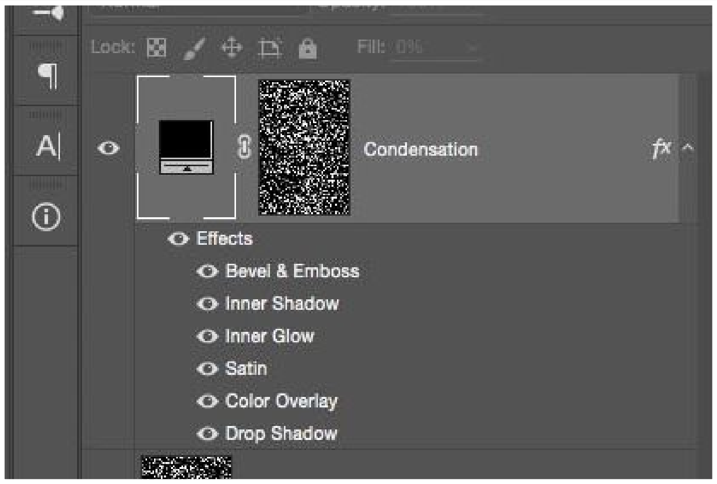
Size: 5 px

Quality

Contour: ☐ Anti-aliased

Noise: 0 %

☑ Layer Knocks Out Drop Shadow



Lock:

Fill: 0%

Condensation

Effects

Bevel & Emboss

Inner Shadow

Inner Glow

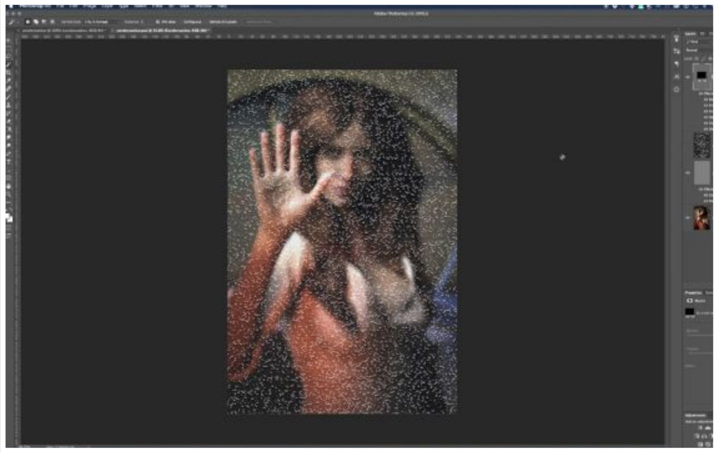
Satin

Color Overlay

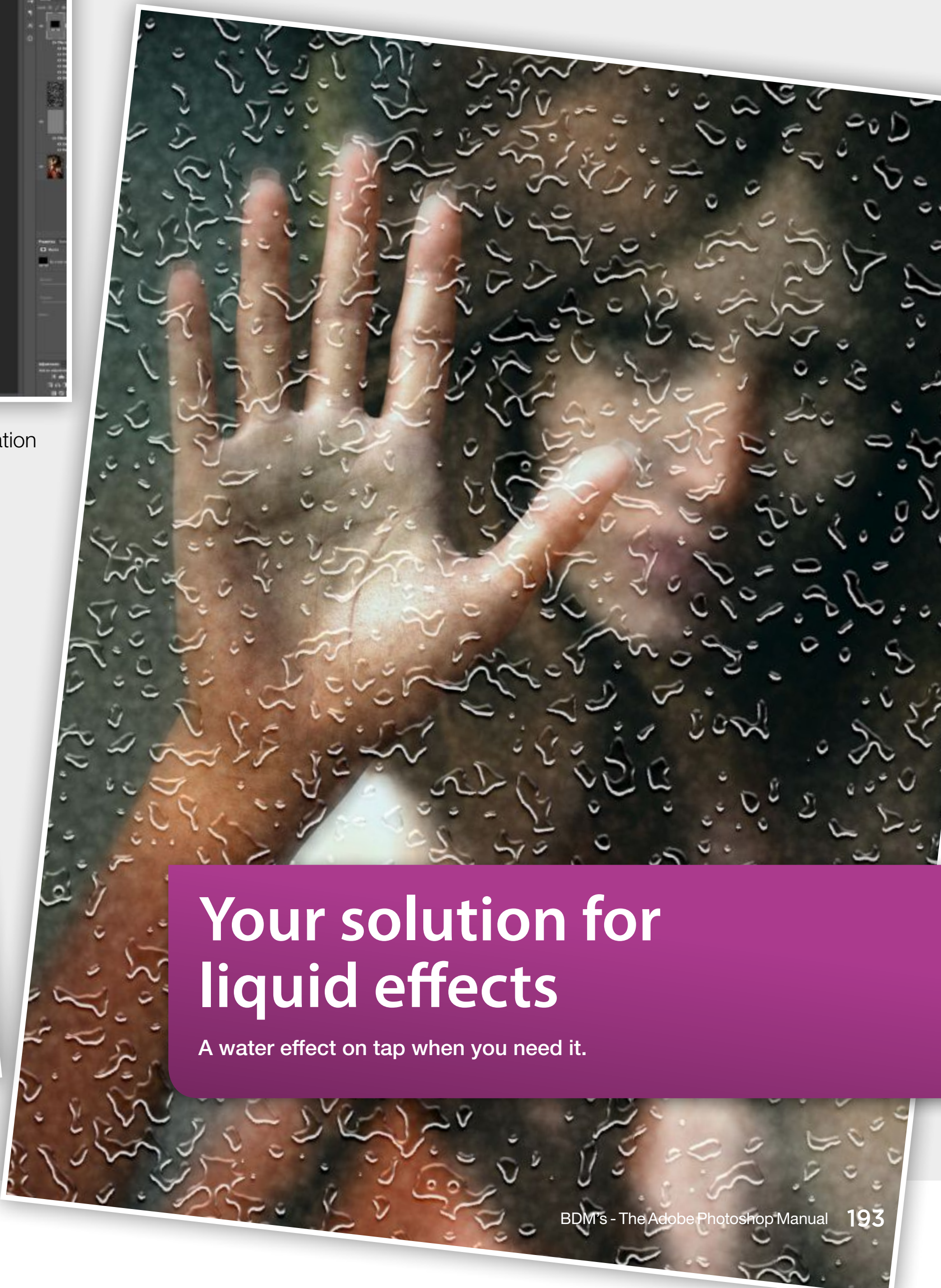
Drop Shadow

25 Finally, click on Drop Shadow and alter the the settings shown. This simply makes the drops look like they are sitting on a surface and casting a small shadow. Click OK to continue.

26 If you look at your ‘condensation’ layer now, you will see all the effects you’ve just added listed beneath the thumbnail. You can click each of these at any time and alter the settings further if you wish.



21 Your water effect is complete. You’ve now got a nifty condensation effect at your disposal whenever you need it.



Your solution for liquid effects

A water effect on tap when you need it.

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Raspberry Pi The Beginners' Guide
The iOS 11 iPad GuideBook
Photoshop The Beginners' Guide
iPhone GuideBook
Windows 10 The Beginners' Guide
Coding Tips, Tricks & Fixes
Protect Your PC
The Complete Google Guidebook
Coding for Beginners
The Complete iPhone X Manual
The Adobe Photoshop Lightroom Manual
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BDM's

The Adobe Photoshop Manual

If you want to unlock the secrets of professional photomanipulation then The Adobe Photoshop Manual is your one-stop guide to a wealth of tutorials and creative step-by-step projects. From basic principles to more advanced techniques, we show how to get the most from your images, from making simple enhancements to adding creative effects, filters or combining multiple images into exciting new compositions.

Create amazing artwork

If you can imagine it, you can create it with Photoshop, and we can show you how. The Adobe Photoshop Manual is designed to introduce you to the key tools and techniques that allow you the freedom to get the most from your images and take them to the next level. If you've ever wondered how professional artists and photographers produce those stunning works of art, then wonder no more. All the tips and techniques you need to get started are right here.

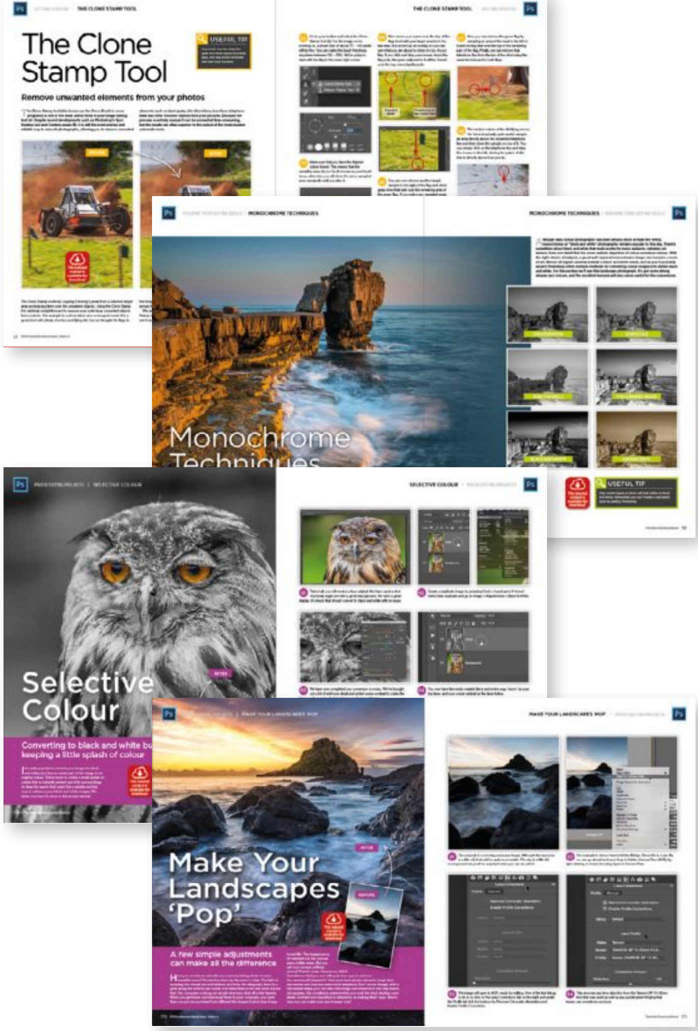
Expert guidance

From the main menu layout, to keyboard shortcuts and the basics of working with layers, adjustments and masks, we explore all the elements that make Photoshop the industry's first choice for layer-based photo manipulation and enhancement. Don't worry though, it's not as daunting as you might imagine. Follow our guides and you will be fine tuning your creative skills in no time. What's more, we have an extensive set of more advanced and creative projects to really help you get into your stride. The resources used in the tutorials can be downloaded so you can follow along at your own pace.

Fire up your imagination

This guide has 192 pages of guides, tips and tutorials covering such diverse projects as:

- Healing Brush Tools
- Adjustment Layers
- Quick Mask Mode
- Monochrome Techniques
- Adobe Camera Raw Interface
- Collodion Wet Plate Portraits
- Simulating Snow
- Lomo Effect Images
- The Dragan Effect
- Image Compositing
- Out of Bounds
- Lens Flare and Sunlight
- Replace a Dull Sky
- Make Your Landscapes 'Pop'
- Selective Colour


The Clone Stamp Tool
Remove unwanted elements from your photos
Monochrome Techniques
Selective Colour
Converting to black and white but keeping a little splash of colour
Make Your Landscapes 'Pop'
A few simple adjustments can make all the difference

This Manual can be used with Photoshop:

Photoshop CS5	Photoshop CS6
Photoshop CS5 Extended (for 3D tools)	Photoshop CS6 Extended (for 3D tools)
Photoshop CC	